This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

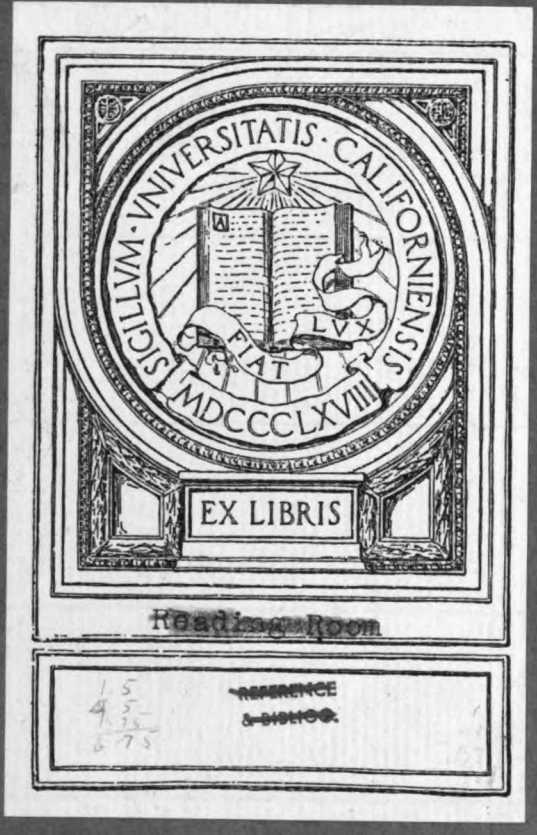
+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

MUSIC
LIBRARY



Reading Room
REFERENCE
DISTRICT.

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

The Musical Guide

Digitized by Google

Author of
"Contemporary American Composers," "The Love-Affairs of Musicians," "Gyges' Ring," "The Whirlwind,"
&c.

Digitized by Google

The Musical Guide

Containing a pronouncing and defining Dictionary of Terms, Instruments, &c., including a Key to the Pronunciation of sixteen Languages; many Charts; an Explanation of the Construction of Music for the Uninitiated; a pronouncing Biographical Dictionary; the Stories of the Operas; and numerous biographical and critical Essays by distinguished Authorities

EDITED BY

RUPERT HUGHES, M.A.

VOLUME TWO

REESE LIBRARY OF THE UNIVERSITY OF CALIFORNIA

NEW YORK
McCLURE, PHILLIPS & CO
MCMIII

Digitized by Google

UNIV. OF
CALIFORNIA

Copyright, 1903, by
McCLURE, PHILLIPS & CO.

Published, October, 1903, N

Digitized by Google

ML100
H8
V.2
MUSIC
LIBRARY

A TABLE *of the* CONTENTS

PAGE

TABLE OF PRONUNCIATIONS vii

PRONOUNCING DICTIONARY OF GIVEN NAMES, TITLES, EPITHETS, ETC. ix

BIOGRAPHICAL DICTIONARY OF MUSICIANS . . 379

SUPPLEMENTARY NECROLOGY 808

15661

Digitized by Google

Digitized by Google

Phonetic Meaning *of the* Letters *and* Symbols Used *in the* Pronunciation *of* Names

For the fuller treatment of Foreign Pronunciations, see Volume I

ā as in father; *ă* as in fate; *ȧ* as in fat; *ȧn* and *ȧṅ* as in French *élan* and *fin*; see note 1, vol. I, page 396.

b as in bob.

c used only in *ch*, as in church. The Scotch and German guttural as in *loch* and *ich* is indicated by *kh*; see note 3, vol. I.

d as in deed; *dh* as *th* in these; *dj* as in adjoin.

ē as in bean; *ĕ* as in pet—at the end of words it is almost like *ă*.

f as in fife.

g as in gig.

h as in hate.

ī as in fight; *ĭ* as in pin.

j as in jug.

k as in kick; *kh* is used here to indicate the German or Scotch *ch* or *g*; see note 3, vol. I.

l as in lull.

m as in mum.

n as in nun; *ṅ* indicates the French nasal *n* or *m*; see note 1, vol. I.

ō as in note; *oi* as in noise; *oo* as in moon or foot; *ŏ* as in wrong; *ow* as in cow; *ŏṅ* as in French *bon*; see note 1, vol. I.

p as in pop.

r as in roar.

s as in sense.

t as in tot; *th* as in think; the sound of *th* in these is indicated by *dh*.

ū always with the sound of you; the French *u* and the German long *ü* are both indicated by *ū*; see note 2, vol. I.

v as in revive.

w as in will.

x as in fix.

y as in yoke.

z as in zone.

Digitized by Google

Digitized by Google

Pronouncing Dictionary
of
Given Names, Titles, Epithets,
etc.

abbate (ăb'-bā-tĕ), *I.* **abbé** (ăbbā), *F.* Abbot (often honorary).
l'ainé (lĕn-ā), *F.* The elder. **cadet** (kă-dā), *F.* The younger. Usually of brothers.
camerlingo (kă-mĕr-lēn'-gō), *I.* Chamberlain.
cantab(rigiensis). Of Cambridge University.
cavaliere (kă-văl-yā'-rĕ), *I.* Knight, sir.
chevalier (shŭ-văl-yā), *F.* Knight.
cie, *F.* Company; **et cie** (ā sē). & Co.
comte (kôñt), *F.*
conte (kōn'-tĕ), *I.* Count.
detto or **-a** (dĕt'-tō). "Called."
duc (dūk), *F.* **duca** (doo'-kă), *I.* Duke.
Edler von (āt'-ler fōn). Nobleman of.
fils (fēs), *F.* Son.
Frau (frow), *G.* Mrs. **Fräulein** (frī'-lin). Miss.
Freiherr (frī'-hăr), *G.* Baron.
Geheimrath (gĕ-hīm'-rät), *G.* Privy counsellor.
Gesellschaft (gĕ-zĕl'-shäft), *G.* Association, society.
Graf (gräf), *G.* Count. **Gräfin** (grä-fin). Countess.
Herr (hăr), *G.* Mr.
Hauptkirche (howpt-kēr'-khĕ), *G.* Chief church.
Hofkapellmeister (mī-shtĕr). Court-conductor. **Hofmusikintendant** (moo-zek'), *G.* Supt. of court-music.
le jeune (lŭ zhŭn), *F.* The younger.
Justizrath (yoos'-tēts-rät), *G.* Counsellor of justice; often honorary.
Kammersänger (zĕngk-ĕr), *G.* Chamber-singer (to the court).
maestro (mă-ās'-tro), *I.* Master.
il maggiore (ēl măd-jō'-rĕ), *I.* The greater.
maistre (old French), or **maitre** (mĕtr), *F.* Master.
marchesa (măr-kā'-zä), *I.* Marchioness.
il minore (ēl-mē-nō'-rĕ), *I.* The lesser.
mus. bach(elor) and **mus. doc(tor)**. Vide the D. D.
oxon(ensis). Of Oxford University.
père (păr), *F.* Father.
Reichsfreiherr (rīkhs'-frī-hăr), *G.* Baron of the empire.
Ritter (rĭt'-tĕr), *G.* Knight, chevalier.
sieur (s'yŭr), *F.* Sir, Mr.
und Sohn (oont zōn), *G.* & Son. **und Söhne** (oont zā'-nĕ), *G.* & Sons.
van (văn), *Dutch.* **von** (fōn), *G.* **de** (dŭ), *F.* **di** (dē), *I.* and *Sp.* From, of.
vicomtesse (vē-kôn-tĕs). Viscountess.
le vieux (lŭ v'yŭ), *F.* The elder.
y (ē), *Sp.* "And," used in joining two proper names somewhat as we use a hyphen; the Spaniard keeping his mother's, as well as his father's, name.
zu (tsoo), *G.* To.
(Others will be found in the D. D.)

NOTE.—In the Biographical Dictionary, given names are regularly abbreviated as in the following list, the same abbreviation serving for one name in its different forms in different languages.

Abramo (ä'-brä-mō), *I.*
Adam (ä'-däm), *G.*
Adalbert (ä'-däl-bĕrt), *G.*
Adelaide (ä-dä-lä-ē'-dĕ), *I.* and *G.*
(Ad.) Adolf (ä'-dôlf), *G.*
(Ad.) Adolph, *G.*
(Ad.) Adolphe (ăd-ôlf), *F.*
(Adr.) Adriano (ä-drĭ-ä'-nō), *I.*
Adrien (ăd'-rĭ-ăn), *F.*
Agathon (ä'-gä-tōn), *G.*

Digitized by Google

(Ag.) Agostino (ä-gôs-tē′-nō), *I.*
Aimable (ĕm-ăb′′l), *F.*
(Alb.) Albrecht (äl′-brĕkht), *G.*
(Ales.) Alessandro (ä-lĕs-sän′-drō), *I.*
(Alex.) Alexan′der.
(Alex.) Alexandre (ăl-ĕx-äṅdr′), *F.*
Alexis (ăl-ĕx-ēs), *F.*
Aloys (ä′-lois).
Aloysia (ä-loi′-**zĭ-ä**), *G.*
Amadeo (ăm-ä-dā′-ō), *I.* **-deus** (dā′-oos), *G.*
Amalie (ä′-mäl-ē), *G.*
Ambroise (äṅ-bwäz), *F.*
Amédée (ăm′-ā-dā), *F.*
Amélie (ăm′-ā-lē), *F.*
Anatole (ăn-ä-tôl), *F.*
André (äṅ-drā), *F.*
(And.) Andrea (än′-drā-ä), *I.*
(Ands) Andreas (än′-drā-äs), *G.*
Ange (äṅzh), *F.*
Angelica (än-jä′-lē-kä), *I.*
(Ang.) Angelo (än′-jä-lō), *I.*
(A. or Ant.) Antoine (äṅ′-twän), *F.*
(Ant.) Anton (än′-tōn), *G.*
(A. or Ant.) Anto′nio, *I.*
(Ap.) Apollon (ăp-ôl-lôṅ), *F.*
Aristide (ăr-ĭs-tēd), *F.*
Armin (är′-mēn), *G.*
Arnaud (ăr-nō), *F.*
Arrigo (är′-rē-gō), *I.*
Arsène (ăr-sĕn), *F.*
Arthur (är-tür), *F.*
Attilio (ät-tē′-lĭ-ō), *I.*
(Aug.) August (ow′-goost), *G.*
Auguste (ō-güst), *F.*
Augustin (ow′-goos-ten, *G.*) (ō-güs-tăṅ, *F.*).
(Aug.) Augusto (ä-oo-goost′-ō), *I.*

Baldassare (bäl-däs-sä′-rē), *I.*
(Bal.) Balthasar (bäl-tä-zär′), *F.*
(Bap.) Baptiste (bä-tēst), *F.*
(Bart.) Bartolommeo (bär-tō-lôm-mā′-ō), *I.*
(Bat.) Battista (bät-tē′-stä), *I.*
Benedikt (bā′-nĕ-dĕkt), *G.*
Beniamino (bän-yĕ-mē′-nō), *I.*
(Bv.) Benvenuto (bän-vĕ-noo′-tō), *I.*
(Bdo.) Bernardo (bĕr-när′-dō), *I.*
(Bd.) Bernhard (bärn′-härt), *G.*
Bertrand (bär-träṅ), *F.*
Bianca (bē-än′-kä), *I.*
Blasius (blä′-zĭ-oos), *G.*
Bonaventure (bôn-äv-äṅ-tür′), *F.*
Bonifacio (bō-nē-fä′-chō), *I.*
Bonafazio (bōn-ē-fä′-tsĭ-ō), *I.*
Brigida (brĕ′-jē-dä), *I.*

Camille (kăm-ē′-yŭ), *F.*
Carlo (kär′-lō), *I.*
Casimir (käs-ĭ-mĕr), *F.*
Catherino (kät-tĕr-rē′-nō), *I.*
Caytan (kä′-ē-tän), *Sp.*
César (sā-zär), *F.*
Cesare (chä-zä′-rĕ), *I.*
(Chas.) Charles (shärl), *F.*
Chrisostomus (krē-sôs′-tō-moos), *G.*
(Chr.) Christian (krēst′-ĭ-än), *G.*
(Chp.) Christoph (krēs′-tôph), *G.*
Cinthie (săṅ-tē), *F.*
Claude (klōd), *F.*
Clément (klā-măṅ), *F.*
Clotilde (klō-tēl′-dĕ), *G.*
Colin (kô-lăṅ), *F.*
Constanze (kôn-stän′-tsĕ), *G.*
Cornelius (kôr-nā′-lĭ-oos), *G.*
Costanzo (kō-stän′-tsō), *I.*

Damaso (dä-mä′-sō), *Sp.*
(D.) David (dā-vĕd), *F.*
(D.) David (dä′-fēt), *G.*
Delphin (dĕl-făṅ), *F.*
Dietrich (dēt′-rĭkh), *G.*
Dieudonné (d'yŭ-dŭn-nā), *F.*
Diogenio (dē-ō-jä-nē′-ō), *I.*
Dioma (dē-ō′-mä), *I.*
(Dion.) Dionisio (dē-ō-nē′-sĭ-ō), *Sp.*
Dionys (dē′-o-nēs), *G.*
(Dom.) Domenico (dō-mä′-nĭ-kō), *I.*
(Dom.) Dominique (dôm-ĭ-nēk), *F.*
Dufrèsne (dü-frĕn), *F.*

(Edm.) Edmond (ĕd-môṅ), *F.*
(Edm.) Edmund (ät′-moont), *G.*
(Edw.) Edward (ăd-vär), *F.*
Egidio (ā-jē′-dĭ-ō), *I.*
Eleonore (ā-lā-ō-nō′-rĕ), *G.*
Eléonore (ā-lā-ō-nôr), *F.* Also a masculine name.
Elias (ā-lē′-äs), *G.*
Eligio (ā-lē′-jō), *I.*
Eliodoro (ā-lĭ-ō-dō′-rō), *I.*
Eliseo (ā-lē′-zä-ō), *I.*

Digitized by Google

Eliza (ā-lē′-zā), *I.*
(Em.) Emanuel (ā-măn-wĕl), *F.*
Emil (ā-mĕl), *G.*
Émilie (ā′-mĭ-lē), *F.*
(Emm.) Emilio (ā-mēl′-yō), *I.*
(Emm.) Emmanuele (ĕm-măn-oo-ā′-lē), *I.*
(Eng.) Engelbert (ĕng′-ĕl-bĕrt), *G.*
Enrico (ĕn-rē′-kō), *I.*
Erasmo (ā-rās′-mō), *I.*
Ercole (ăr′-kō-lā′), *I.*
(Erh.) Erhard (ăr′-härt), *G.*
Ernst (ărnst), *G.*
Errico (ĕr′-ĭ-kō), *I.*
(Et.) Etienne (ā′t′-yĕn), *F.*
(Eug.) Eugen (oi′-gān), *G.*
(Eug.) Eugène (ā-zhĕn′), *F.*
(Eug.) Eugenio (ā-oo-jā′-nē-ō), *I.*
Eustache (ūs-tăsh), *F.*
Evarista (ā-vā-rē′-stā), *I.*

Fabio (fäb′-yō), *I.*
(F.) Felice (fā-lē′-chĕ).
Félicien (fā-lēs-yăn), *F.*
(F.) Félix (fā′-lĕx), *F.*
(F.) Felix (fā-lĕx), *G.*
(Fd.) Ferdinand (fĕr′-dĭ-nănt, *G.*) (fĕr-dĭ-năn, *F.*).
(Fdo.) Ferdinando (fĕr-dē-năn′-dō), *I.*
Ferencz (fĕr′-ĕns), *Hung.*
Féréol (fā-rā-ôl), *F.*
Fernandez (fĕr-năn′-dĕth), *Sp.*
Fernando (fĕr-năn′-dō), *I.*
Ferruccio (fĕr-roo′-chō), *I.*
Firmin (fĕr-măn), *F.*
Florence (flôr-ăns), *F.* Commonly a masculine name.
Florian (flôr-yăn, *F.*) (flôr′-ĭ-ăn, *G.*).
(Ft.) Fortunato (fôr-too-nä′-tō), *I.*
(Fran.) Francesco (frăn-chās′-kō), *I.*
Francesco (frăn-thās′-kō), *Sp.*
Francisco (frăn-thēs′-kō), *Sp.*
(Fran.) François (frăn-swä), *F.*
Frantisek (frän′-tĭ-shĕk), *Bohemian.*
(Fz.) Franz (frănts), *G.*
(Fr.) Frédéric (frā-dā-rēk), *F.*
Fridolin (frē′-dō-lēn), *G.*
(Fr.) Friedrich (frēt′-rĭkh), *G.*

Gabriele (gä-brĭ-ä′-lĕ), *G.*
(Gaet.) Gaetano (gä-ä-tä′-nō), *I.*
(Gasp.) Gasparo (gäs-pä′-rō), *I.*
Gellio (jĕl′-lĭ-ō), *I.*
Geminiano (jĕm-ēn-ĭ-ä′-nō), *I.*
Gennaro (gĕn-nä′-rō), *I.*
(G.) Georg (gä-ôrkh′), *G.*
(G.) George, *E.*
(G.) Georges (zhôrzh), *F.*
(Ger.) Gerolamo (jĕ-rō′-lä-mō), *I.*
(Geron.) Geronimo (jĕ-rō′-nĭ-mō), *I.*
Gervais (zhĕr-vĕ′), *F.*
Gesu (hä′-zoo), *Sp.*
Ghislein (gēs-lăn), *F.*
Giacinto (jä-chēn′-tō), *I.*
Giacomo (jäk′-ō-mō), *I.*
Gialdino (jäl-dē′-nō), *I.*
Gioacchino (jō-ä-kē′-nō), *I.*
Giordano (jôr-dä-nō), *I.*
Gioseffo (jō-sĕf′-fō), *I.*
(Giov.) Giovanne (jō-vän′-nĕ), *I.*
Giuditta (joo-dĭt′-tä), *I.*
Giulia (jool′-yä), *I.*
Giulio (jool′-yō), *I.*
(Gius.) Giuseppe (joo-sĕp′-pĕ), *I.*
Gjula (gŭ′-lä), *Hung.*
Gotifredo (gō-tē-frä′-dō), *I.*
(Gf.) Gottfried (gôt′-frēt), *G.*
Gotthard (gôt′-härt), *G.*
(Gh.) Gotthilf (gôt′-hĭlf), *G.*
(Gl.) Gottlieb (gôt′-lēp), *G.*
Gottlob (gôt′-lōp), *G.*
Gregorio (grä-gō′-rĭ-ō), *I.*
Guido (goo-ē′-dō), *I.*
(Guil.) Guillaume (gē-yōm), *F.*
(Gv.) Gustav (goos′-täf), *G.*
(Gve.) Gustave (güs-täv), *F.*

Hamish (hä′-mĕsh), *Gaelic.*
Hans (häns), *G.*
(H.) Heinrich (hīn′-rĭkh).
(H.) Henri (äñ-rē), *F.*
(H.) Hen'ry.
(Hn.) Hermann (hăr′-măn), *G.*
Hieronymus (hē-ĕr-ōn′-ē-moos), *G.*
(Hip.) Hippolyte (ēp-ō-lēt), *F.*
Hugo (hoo′-gō, *G.*) (ū-gō, *F.*).

(Ign.) Ignace (ēn-yăs), *F.*
(Ign.) Ignazio (ēn-yät′-sĭ-ō), *I*
(I.) Igraz (ēkh′-räts), *G.*
Ilitch (ē′-lĭtsh), *Rus.*
Ilja (ēl′-jä), *Rus.*
Ingeborg (ĭng′-ĕ-bôrkh), *G.*
(Ipp.) Ippolito (ēp-pō-lē′-tō), *I.*

Digitized by Google

Isidore (ē-zē-dôr), *F.*
Italo (ēt'-ä-lō), *I.*

Jacob (yäk'-ōp), *G.*
Jacopo (yäk'-ō-pō), *I.*
(Jac.) Jacques (zhäk), *F.*
Jan (yän), *Dutch.*
Jan (yän), *Polish.*
Javier (häv-yär), *Sp.*
(J.) Jean (zhäṅ), *F.*
Jefte (yĕf'-tĕ), *I.*
Jérome (zhä-rôm), *F.*
(Joa.) Joachim (yō'-ä-khĕm), *G.*
Joaquin (wä'-kēn), *Sp.*
(Jn.) Johann (yō'-hän), *G.*
(Jns.) Johannes (yō-hän'-nĕs), *G.*
(J.) John.
José (hō-zā'), *Sp.*
(Jos.) Josef, or **Joseph** (yō'-zĕf, *G.*) (zhō-zĕf, *F.*).
Josquin (zhôs-käṅ), *F.*
Juan (hoo-än'), *Sp.*
Jules (zhül), *F.*
Julie (zhü-lē), *F.*
Julien (zhül-yäṅ), *F.*
Juliette (zhül-yĕt), *F.*
Julius (yoo'-lĭ-oos), *G.*
Juste (zhüst), *F.*
Justin (zhüs-täṅ), *F.*

Karl (kärl), *G.*
Karoline (kä-rō-lē'-nĕ), *G.*
Kasper (käs'-pĕr), *G.*
(Kd.) Konrad (kôn'-rät), *G.*
(Konst.) Konstantin (kön-stän-tēn), *G.*

Ladislaw (lăd'-ĭs-läf), *Pol.*
Laure (lōr), *F.*
Laurent (lō-räṅ), *F.*
Leberecht (lā'-bĕ-rĕkht), *G.*
Léon (lā'-ôṅ), *F.*
Léonard (lā-ō-när), *F.*
Léonce (lā-ôṅs), *F.*
Leone (lā-ō'-nĕ), *I.*
(Ld.) Léopold (lā-ŭ-pôld), *F.*
(Ld.) Leopold (lā -ō-pōlt), *G.*
Lopez (lō'-pĕth), *Sp.*
(Lor.) Lorenz (lō'-rĕnts), *G.*
(L.) Louis (loo-ē), *F.*
Louise (loo-ēz), *F.*
Luca (loo'-kä), *I.*
Lucien (lüs-yäṅ), *F.*
Lucrezia (loo-krä'-tsē-ä), *I.*
(Lud.) Ludovico (loo-dō-vē'-kō), *I.*
(L.) Ludwig (loot'-vĭkh), *G.*
(L.) Luigi (loo-ē'-jē), *I.*
Luigia (loo-ē'-jä), *I.*
Luise (loo-ē'-zĕ), *G.*

Manfredo (măn-frā'-dō), *I.*
Manuel (măn'-oo-ĕl), *G.*
Marcello (mär-chĕl'-lō), *I.*
Marco (mär'-kō), *I.*
Marguerite (mär-gŭ-rēt'), *F.*
(M.) Maria (mä-rē'-ä), *G., I.* and *Sp.* Commonly a masculine name.
Marie (mä-rē), *F.* Commonly a masculine name.
Mathias (mä-tē'-äs), *F.* and *G.*
Mathieu (măt-yŭ), *F.*
(Mat.) Matteo (măt-tä'-ō), *I.*
Matthäus (măt-tä'-oos), *G.*
Mattia (măt-tē'-ä), *I.*
Maturin (măt-ŭ-răṅ), *F.*
Maurice (mō-rēs), *F.*
Max (măx), *G.*
Maximilian (măx-ĭ-mĕl'-ĭ-ăn), *G.*
Melchior (mĕl-shĭ-ôr), *F.*
Melchiore (mĕl-kĭ-ō'-rĕ), *I.*
Michael (mē'-kä-ĕl), *I.*
Michel (mē-shĕl), *F.*
Michele (mē-kā'-lĕ), *I.*
Miroslaw (mē'-rō-läf), *Russian.*
Modeste (mō-dĕst), *F.*
Moritz (mō'-rĕts), *G.*
Muzio (moo'-tsĭ-ō), *I.*

Napoléon (nä-pō'-lā-ôṅ), *F.*
Natale (nä-tä'-lĕ), *I.*
Nepomuk (nä'-pō-mook), *G.*
Niccola (nēk'-kō-lä), *I.*
(N.) Nich'olas, *E.*
(N.) Nicolas (nē-kō-läs), *F.*
(N.) Nicolò (nē-kō-lō'), *I.*
Nikolai (nē'-kō-lä'), *G.*
(N.) Nikolaus (ne'-kō-lows), *G.*

Octave (ôk-tăv), *F.*
Orazio (ō-rä'-tsĭ-ō), *I.*
Otto (ôt'-tō), *G.*
Ottokar (ôt'-tō-kär), *Pol.*

Digitized by Google

Pantaléon (păn-tā-lā-ôṅ), *F.*
Paolo (pä′-ō-lō), *I.*
Pascal (păs-kăl), *F.*
Pasquale (päs-kwä′-lĕ), *I.*
Paul (pōl), *F.*
Pedro (pā′-dhrō), *Sp.*
Peregrino (pā-rā-grē′-nō), *I.*
(P.) Peter.
(P.) Peter (pä′-tĕr), *G.*
Philibert (fē-lĭ-băr), *F.*
(Ph.) Philipp (fē′-lĭp), *G.*
(Ph.) Philippe (fē-lēp), *F.*
Pierluigi (pē-ār-loo-ē′-jē), *I.*
(P.) Pierre (pĭ-ăr′), *F.*
(P.) Pietro (pĭ-ā′-trō), *I.*
Polibio (pō-lē′-bē-ō), *I.*
Pompeo (pôm-pā′-ō), *I.*
Primo (prē′-mō), *I.*
Prosper (prôs′-păr), *F.*
Prudent (prü-dăṅ), *F.*

Rafael (rä′-fä-ĕl), *I.* and *Sp.*
Regnault (rĕn-yō), *F.*
Reichardt (rīkh′-ärt), *G.*
Reinhold (rīn′-hōlt), *G.*
René (rā-nā), *F.*
(R.) Rob'ert, *E.* (in *F.* rō′-băr, in *G.* rō′-bärt).
Roberte (rō-bărt), *F.*
(R.) Rober'to, *I.*
Romano, *I.*
Romualdo (rōm-oo-äl′-dō), *I.*
Rose (rōz), *F.*
(Rud.) Rudolf (roo′-dôlf), *G.*
Ruggiero (rood-jä′-rō), *I.*
Ruprecht (roo′-prĕkht), *G.*

Sabine (zä-bē′-nĕ), *G.*
(S.) Salvatore (säl-vä-tō′-rĕ), *I.*
(Sml.) Samuel (zăm′-oo-ĕl), *G.*
Scipione (shē-pĭ-ō′-nĕ), *I.*
Sebald (zä′-bält), *G.*
(Séb.) Sébastian (sā-băst-yăṅ), *F.*
(Seb.) Sebastiano (sā-bäs-tĭ′-ä′-nō), *I.* and *Sp.*
Siegfried (zēkh′-frēt), *G.*
Siegmund (zēkh′-moont), *G.*
Simon (zē′-mōn), *G.*
(Sim.) Simone (sē′-mō-nĕ), *I.*
Spiro (spē′-rō).
Steffano (stĕf-fä′-nō), *I.*
Sylvain (sēl-văṅ), *F.*

Teodulo (tä-ō-doo′-lo), *I.*
Teresa (tä-rä′-sä), *I.*
Theobald (tä′-ō-bält), *G.*
Theodor (tä′-ō-dôr), *G.*
(The.) Théodore (tā-ŭ-dôr), *F.*
(T.) Thomas.
Thueskon (too-ĕs′-kōn), *G.*
(Tim.) Timothée (tē-mô-tā′), *F.*
(T.) Tommaso (tôm-mäs′-sō), *I.*
Traugott (trow′-gôt), *G.*
Turlogh (toor′-lôkh), *G.*

(Val.) Valentin (văl-äṅ-tăṅ), *F.*
Venanzio (vä-nän′-tsĭ-ō), *I.*
(V.) Vincent (văṅ-säṅ), *F.*
(V.) Vincent (fĕn′-tsĕnt), *G.*
(V.) Vincenzo (vĕn-chän′-tsō), *I.*
Vincesleo (vĕn-chĕs-lä′-ō), *I.*
Violante (vē-ō-län′-tĕ), *I.*

Wendela (vĕn′-dĕ-lä), *G.*
Wenzel (vĕn′-tsĕl), *G.*
Werner (vär′-nĕr), *G.*
(Wm.) Wilhelm (vĕl′-hĕlm), *G.*
Wilhelmine (vĕl-hĕl-mē′-nĕ), *G.*
Wilibald (vē′-lĭ-bält), *G.*
Willem (wĭl′-lĕm), *Dutch.*
(Wm.) William, *E.*
Woldemar (vōl′-dĕ-mär), *G.*
(Wg.) Wolfgang (vôlf-gäng), *G.*
Wulf (voolf), *G.*

(X.) Xavier (ksăv-yā), *F.*
(X.) Xavier (zä-fĕr′), *G.*

Digitized by Google

Digitized by Google

REESE LIBRARY OF THE UNIVERSITY OF CALIFORNIA

Biographical Dictionary of Musicians

N.B. The German modified vowels ä, ö, ü, are often spelled ae, oe, ue. For convenience they will here be arranged alphabetically as if a, o, u.

For the system on which given names are abbreviated, and for their pronunciation, see the pages devoted to them.

The word "Gerbert," or "Coussemaker" in a parenthesis means that some of the composer's works are in the great collections of Gerbert or Coussemaker (q. v.). Where not otherwise stated the man is a composer.

A

Aaron (ā'-rōn), (1) d. Cologne, 1052; abbot and theorist. (2) (or **Aron**), **Pietro,** Florence, 1480 or '90—bet. 1545–62; theorist.

Abaco (dĕl ä'-bä-kō), **E. Fel. dell',** Verona, 1662—Munich, 1726, court-conductor and composer.

Abbà-Cornaglia (äb-ba' kôr-näl'-yä), Alessandria, Piedmont, 1851—1894; composed operas and church-music.

Abbadia (äb-bä-dē'-ä), (1) **Natale,** Genoa, 1792—Milan, ca. 1875; dram. and ch. composer. (2) **Luigia,** daughter of above, b. Genoa, 1821; mezzo-soprano.

Abbatini (äb-bä-tē'-nē), **A. M.,** Castello, 1595?—1677; composer.

Abbé (äb-bā), (1) **Philippe P. de St. Sevin,** lived 18th cent.; 'cellist. (2) **Pierre de St. Sevin,** bro. of above; 'cellist.

Ab'bey, J., Northamptonshire, 1785—Versailles, 1859; organ-builder.

Ab'bott, (1) **Emma,** Chicago, 1850—New York, 1888; operatic soprano; toured America with great popular success. (2) **Bessie (Pickens),** b. America; soprano; pupil of Mrs. Ashford, N. Y., and of Koenig, Paris; début 1902 at the Opéra there, after singing in ballad concerts in England.

Abd el Kadir (Abdolkadir) (kä'-dēr), **Ben Isa,** lived 14th cent.; Arabian theorist and collector.

Abd El Mumin (or **Abdolmumin**). Vide SSAFFIDDIN.

Abeille (ä-bī'-lĕ), **Jn. Chr. L.,** Bayreuth, 1761—Stuttgart, 1838, composer and court-conductor.

Abel (ä'-bĕl), (1) **Clamor H.,** b. Westphalia 17th cent.; court-mus. (2) **Chr. Fd.,** gambist at Köthen, 1720–37. (3) **Ld. Aug.,** b. Köthen, 1720, son of above; court-violinist. (4) **K. Fr.,** Köthen, 1725—London, 1787; bro. of above and the last virtuoso on the gamba. (5) **L.,** Eckartsberga, Thuringia, Jan. 14, 1835—Neu-Pasing, Aug. 13, 1895; violinist.

Abela (ä-bā'-lä), (1) **Don Placido** (dōn plä-thē'-dō), Syracuse, 1814—Monte Cassino, 1876; prior. (2) **K. Gl.,** Borne, Saxony, 1803—Halle, 1841; cantor and composer.

Abel'la,—singing-teacher; lived in New York, 1867.

Abell', J., London, ca. 1660—Cambridge (?) ca. 1724; alto (musico) and lutenist; collector and composer.

Abenheim (ä'-bĕn-hīm), **Jos.,** Worms, 1804—Stuttgart, 1891; conductor and violinist.

Abert (ä'-bĕrt), **Jn. Jos.,** b. Kochowitz, Bohemia, Sept. 21, 1832; double-bass virtuoso and important composer for the instr.; also composed operas, etc.

Abes'ser, Edm., Matgolitz, Saxony, 1837—Vienna, 1889; dram. composer.

Abos (ä'-bōs) (or **Avos, Avos'sa**), **Gir.,** Malta, ca. 1700—Naples, 1786 (?); composer of operas, etc.

Digitized by Google

A'braham, (1) **John.** Vide BRAHAM. (2) (Dr.) **Max.** Vide PETERS, C. F.

A'brams, three English sisters, 1775–84. (1) **Harriet,** soprano and composer. (2) **Theodosia,** contralto. (3) **Eliza.**

Ábrányi (ä-brän'-yē), **Kornel,** b. Szent Gyorgz Ábrányi, 1822; Hungarian nobleman; editor and composer.

Abt (äpt), (1) **Franz,** Eilenburg, Dec. 22, 1819—Wiesbaden, March 31, 1885; court-conductor at Bernburg, Zurich and Brunswick; visited America, 1872; immensely popular as a writer in the folk-song spirit, of such simple and pure songs as "*When the Swallows Homeward Fly*," etc.; c. 500 works comprising over 3,000 numbers (the largest are 7 secular cantatas) and numerous choruses and other cantatas. (2) **Alfred,** Brunswick, 1855—(of consumption) Geneva, April 29, 1888; son of above; conductor.

Ab'yngdon, Henry, d. Wells, England, 1497; composer.

Achard (ä-shär), **Léon,** b. Lyons, Feb. 16, 1831; tenor.

Achenbach. Vide ALVARY.

Ack'ermann, A. J., b. Rotterdam, April 2, 1836; composer.

Ac'ton, J. B., b. Manchester (?), 1863; singing-teacher and composer.

Adam (äd-äñ), (1) **Louis,** Mutterscholtz, Alsatia, 1758—Paris, 1848; teacher and composer. (2) **Adolphe Charles,** Paris, July 24, 1802—May 3, 1856; son of above; c. many successful operas; *Pierre et Catherine* (1829), *Le Châlet* (1834), *Postillon de Longjumeau* (1836), *Le Fidèle Berger*, *Le Brasseur de Preston* (1838), *Le Roi d' Yvetot* (1842), *La Poupée de Nuremberg*, *Cagliostro*, and *Richard en Palestine* (1844), the ballets *Ciselle*, *Le Corsaire*, *Faust*, etc.; in 1847 he founded the Théâtre National, but was made bankrupt by the revolution of 1848, and entered the Conservatoire as prof. of composition to succeed his father.

Adam (ät'-äm), **K. F.,** Zadel, 1806—Leisnig, 1868; cantor and composer.

Adam de la Hale (or **Halle**) (äd-äñ dŭ lä äl), Arras, ca. 1240—Naples, 1287; called "Le bossu d'Arras" (Hunchback of Arras); a picturesque trouvère of great historical importance; c. chansons, jeux (operettas) and motets; his works were pub. 1872.

Adam Von Fulda (ät'-äm fŏn fool'-dä), ca. 1450—ca. 1537. (Gerbert.)

Adamberger (ät'-äm-bĕrkh-ĕr), **Valentin** (not **Joseph**), Munich, 1743—Vienna, 1804; dram. tenor; assumed name "Adamonti"; Mozart wrote the rôle of Belmonte, etc., for him.

Adami da Bolsena (or **da Volterra**) (ä'-dä-mē dä bōl-sä'-nä), **And.,** Bologna, 1664—Rome, 1742; theorist.

Adamon'ti. Vide ADAMBERGER.

Adamowski (äd-ä-môf'-shkĭ), (1) **Timothée,** b. Warsaw, March 24, 1858; violinist and composer; pupil of Kontchi, Warsaw Cons. and Massart, Paris Cons.; 1879 travelled to America as soloist with Clara Louise Kellogg, and later with a company of his own 1885–86; teacher, New Engl. Cons., Boston; organised the Adamowski String-quartet (1888). (2) **Joseph,** bro. of above.; 'cellist; member of the same quartet; married Szumowska.

Ad'ams, (1) **Th.,** London, 1785—1858; organist. (2) **Charles R.,** Charleston, Mass., ca. 1834—July 3, 1900; tenor. (3) **Stephen.** Vide MAYBRICK, M.

Ad'cock, Jas., Eton, England, 1778—Cambridge, 1860; choir-master and composer.

Ad'dison, J., London, 1765—1844; double-bass player, dram. composer.

Adelboldus (ä'-dĕl-bōl-doos), d. 1027; Bishop of Utrecht; theorist. (Gerbert.)

Adelburg (fŏn ä'-dĕl-boorkh), **Aug., Ritter von,** Constantinople, 1830—(insane) Vienna, 1873; violinist.

Adler (ät'-lĕr), (1) **G.,** b. Ofen, 1806; violinist, pianist, teacher and composer. (2) **Guido,** b. Eibenschütz, Moravia, Nov. 1, 1855; pupil at

Digitized by Google

Academic Gym. in Vienna, and Vienna Cons.; ('78) Dr. jur., and ('80) Ph. D.; 1885 prof. of mus. science Prague Univ.; ('95) prof. of mus. history, Univ. of Vienna (vice Hanslick). (3) **V.**, Raab, Hungary, April 3, 1826—Geneva, Jan. 4, 1871; son of above; teacher and composer.

Adlgasser (ät'-'l-gäs-sĕr), **Anton Cajotan,** Innzell, Bavaria, 1728—1777; organist.

Adlung (ät'-loongk), or **A'delung, Jakob,** Bindersleben, near Erfurt, 1699—1762; organist, teacher and writer.

Adolfati (ä-dōl-fä'-tē), **And.,** Venice, 1711—Genoa (?) 1760; composer.

Adras'tos, lived Philippopolis ca. 330 B.C.; pupil of Aristotle, and theorist.

Adriano di Bologna. Vide BANCHIERI.

Ad'riansen (or **Hadrianus**), **Emanuel;** lived Antwerp 16th cent.; lutenist and collector.

Adrien (ăd-rĭ-ăn) or **Andrien.** (1) **Martin Joseph** (called **la Neuville,** or **l'Aîné**), Liège, 1767—Paris, 1832; bass and composer; he had two brothers. (2) Name unknown, b. Liège, 1765. (3) **Ferdinand,** chorus-master Paris Opera (1799–1801), composer.

Ægid'ius Zamoren'sis, Joannes, Franciscan monk, Zamora, Spain, 1270; theorist.

Ægid'ius de Muri'no, 15th cent.; theorist. (Coussemaker.)

Ælsters (ĕl'-stĕrs), **Georges Jacques,** Ghent, 1770—1849.

Ærts (ĕrts), (1) **Egide,** Boom, Antwerp, 1822—Brussels, 1853. (2) **Félix,** St. Trond, Belgium, 1827—Nivelles, 1888 ('89 ?); violinist and writer.

Affilard (läf'-fē-lär'), **Michel l',** 1683—1708; singer to Louis XIV.

Afranio (ä-frä'-nĭ-ō), b. Pavia, end of 15th cent.; canon at Ferrara; inv. the bassoon.

Afzelius (äf-tsä'-lĭ-oos), **Arvid A.,** Enköping, Sweden, 1785—1871; collector.

Agazza'ri (ä-gäd-zä'-rē), **Ag.,** Siena, 1578—1640; church-conductor.

Agela'os of Tegea, lived 559 B.C.; considered the first solo virtuoso on the cithera.

Agnelli (än-yĕl'-lē), **Salv.,** b. Palermo, 1817; pupil of Naples Cons.; lived Marseilles and c. operas, cantata *Apothéose de Napoléon I.*, etc.

Agnesi (dän-yä'-sē), (1) **M. Theresia d',** Milan, 1724—1780 (?); pianist and dram. composer. (2) **Luigi** (rightly **F. L. Agniez**), Erpent, Namur, 1833—London, 1875; bass.

Agniez (än-yĕz). Vide AGNESI (2).

Agobar'dus, d. Saintonge, 840; archbishop of Lyons; theorist.

Agostini (äg-ôs-tē'-nē), (1) **Lud.** Ferrara, 1534—1590; court-conductor. (2) **Paolo,** Vallerano, 1593—Rome, 1629; wonderful contrapuntist, some of his works being in 48 parts. (3) **P. Simone,** b. Rome, ca. 1650. c. an opera, etc.

Agramonte (äg-rä-môn'-tä), **Emilio,** b. Puerto Principe, Cuba, Nov. 28, 1844; eminent vocal teacher, lecturer, conductor, and friend of American music; studied comp. under Malden in Spain, and David in Paris; piano in Paris; singing under Roger, Selva, and Delle Sedie; 1865 LL.D. at Univ. of Madrid; taught singing in Barcelona, 1865, Cuba, 1866–68; lived since in New York; c. (in MS.) a Stabat Mater, etc.

Agrel (ä'-grĕl), **J.,** Loth, Sweden, 1701—Nürnberg, 1769; court-violinist and conductor.

Agric'ola, (1) **Alex.,** Germany (?) ca. 1470—Valladolid, Spain, 1530; court-singer and church-composer. (2) **Martin,** Sorau, Saxony, 1486—Magdeburg, June 10, 1556; eminent writer and theorist. (3) **Jn.,** b. Nürnberg ca. 1570; prof. and composer. (4) **Wolfgang Chp.,** German composer (1651); (5) **G. L., Grossfurra,** 1643—Gotha, 1676; conductor. (6) **Jn. Fr.,** Dobitschen, 1720—Berlin, 1774; court-cond.

Digitized by Google

Agthe (äkh'-tĕ), **K. Ch.,** (1) Hettstadt, 1762—Ballenstedt, 1797; composer. (2) **W. Jos. Albrecht,** Ballenstedt, 1790—ca. 1848; son of above; teacher. (3) **Fr. W.,** Sangershausen, 1794—(insane) Sonnenstein, ca. 1828; cantor.

Aguado (ä-gwä'-dhō), **Dionisio,** Madrid, 1784—1849; performer and composer for guitar.

Aguilar (ä'-gwē-lär), **Emanuel,** b. 1824; composer.

Aguiari, Lucrezia. Vide AGUJARI.

Aguilera de Heredia (ä-gwĭ-lä'-rä dā ā-rä'-dhē-ä), **Seb.,** b. Sargossa, 17th cent.; monk and composer.

Agujari (ä-goo-hä'-rē), **Lucrezia** (called **La Bastardina,** or **Bastardella,** being the natural daughter of a nobleman), Ferrara, 1743—Parma, May 18, 1783; a phenomenal singer; Mozart remarked her "lovely voice, flexible throat, and incredibly high range," which reached from middle C three octaves up; she could shake on f''' (vide CHART OF PITCH); she m. Colla, 1780, and retired from the stage.

Agus (ä-zhūs), **H.,** France, 1749—1798; singing-teacher and composer.

Ahle (ä'-lĕ), (1) **Jn. Rud.,** Mühlhausen, 1625—1673; theorist and church-composer. (2) **Jn. G.,** Mülhausen, 1650—1706; son of above; organist, poet and theorist.

Ahlström (äl'-shtrām), (1) **A. J. R.,** Stockholm, 1762—ca. 1827; organist. (2) **Johan Niklas,** Wisby, Sweden, June 5, 1805—Stockholm, May 14, 1857; probably son of above; dram. composer.

Ahna. Vide DE AHNA.

Aibl (ī'-bl), **Jos.,** founded publishing firm, Munich, 1824; later heads were Eduard Spitzweg (1836) and his sons, Eugen and Otto.

Aiblinger (ī'-blĭng-ĕr), **Jn. Kasper,** Wasserburg, Bavaria, 1779—Munich, 1867; court-conductor, collector and composer.

Aichinger (ī'-khĭng-ĕr), **Gregor,** Augsburg (?) ca. 1561—1628; canon and composer.

Aidé (ā-ē-dā'), **Hamilton,** b. Paris, 1830, of Greek parents; poet, composer of pop. songs.

Aigner (īkh'-nĕr), **Engelbert,** Vienna, 1798—ca. 1852; dram. composer.

Aimo (ä'-ē-mō). Vide HAYM, N. F.

Aimon (ĕm-ôṅ), **Pamphile Ld. Fran.,** b. L'Isle, near Avignon, 1779; 'cellist, conductor, theorist.

Aireton (ār'-tŭn), **Edw.,** London, 1727—1807; violin-maker.

Ajolla. Vide LAYOLLE.

Á Kempis, Florentino; org. at Brussels, 1650.

Akeroyde (āk'-ĕ-roid), **Samuel,** b. Yorkshire ca. 1650; song-writer.

Aia (ä'-lä), **Giov. Bat.,** Monza, 1580—1612 (?); organist and composer.

Alabieff (ä-lä-bĭ-ĕf), **Alex.,** Moscow, 1802—1852; composer.

Alard (äl-är), (1) **César,** b. Gosselies, Belgium, May 4, 1837; 'cellist, entered Brussels Cons. at 9, as violinist; took up the 'cello and won prizes; travelled as soloist. (2) **J. Delphin,** Bayonne, March 8, 1815—Paris, Feb. 22, 1888; violinist, teacher and composer.

Alary (äl-ä'-rē), **Giulio Eugenio Abramo,** Mantua, 1814—Paris, 1891; flutist.

Al'ayrac. Vide DALAYRAC.

Albanese (äl-bä-nä'-zĕ), Albano, 1729—Paris, 1800; musico and composer.

Albanesi (äl-bä-nä'-zē), **Carlo,** b. Naples, 1856—London, 1893; piano-prof. R. A. M.

Albani (äl-bä'-nĭ) (stage name of **Marie Louise Cecilia Emma La Jeunesse**), b. Chambly, near Montreal, Nov. 1, 1852; operatic soprano; sang in Cathedral, Albany, N. Y., whence her name was mistakenly supposed to have been taken; pupil of Duprez, and of Lamperti; début at Messina in 1870.

Albani, Mathias, Bozen, 1621—1673; famous father of more famous son of same name and trade, violin-making; the younger A.'s violins (1702–9) rival Amati's.

Digitized by Google

Albeniz (ăl-bā'-nēth), (1) **Pedro,** Logroño, 1795—Madrid, 1855; court-organist. (2) **Isaac,** b. Camprodon, Spain, May 20, 1861; grandnephew of above; lives in London as pianist; composed operas, etc. (3) **Pedro,** b. Biscay, San Sebastian, 1821; monk, church-cond. and composer.

Albergati (dăl-bĕr-gā'-tē), (1) **Pirro Capacelli,** Conte **d'**. Lived in Bologna, 17th cent.; composer. (2) **Aldobrandini,** lived in Bologna, 17th cent.; dram. composer.

Al'bert, Prinz von **Sachsen-Coburg Gotha,** Schloss Rosenau, 1819—1861; consort of Queen Victoria, patron of music and composer of an opera, *Jean le Fol* (Bagnières de Bigorre, 1865), an operetta, masses, etc.

Albert (ăl'-bĕrt), (1) **H.,** Lobenstein, Saxony, 1604—Königsberg, 1651; poet, organist and composer; called the father of the German *Lied*, and, as he alludes to a "Comödien-musik" (1644), he must have been, with Schültz, one of the founders of German opera. (2) **Max,** Munich, 1833—Berlin, 1882; zither-virtuoso and inventor. (3) **Charles L. N. d',** Nienstetten, near Hamburg, 1809—London, 1866; dancing master and composer. (4) **Eugen d',** rightly **Eugène (Francis Charles)** (dăl-băr, or dăl'-bĕrt), b. Glasgow, April 10, 1864; son and pupil of above; pianist; Newcastle scholar in the London Nat. Training School, 1876; pupil of Pauer (pf.) and Stainer, Prout and Sullivan (harm. and comp.); 1881, Mendelssohn scholar and pupil of Richter and Liszt, who called him "the young Tausig"; 1881, he played the Schumann concerto at the Crystal Palace, London; Oct. 24, a concerto of his own, at a Richter concert; he performed 5 Beethoven sonatas (op. 31, 53, 90, 109, 110) at a Gewandhaus recital, 1893; he married the pianist Carreño in 1892 (divorced 1895); first conductor at Weimar, vice Lassen, but soon resigned; composed a symphony, 2 overtures, (*Hyperion* and *Esther*), 2 pf.-concertos, libretto and music of the operas *Der Rubin* (Carlsruhe, Oct. 12, 1893), *Ghismonda* (Dresden, 1895), *Gernot* (Mannheim, 1897), 1-act mus. comedy *Die Abreise* (Frankfort, 1898), etc.

Albertazzi (ăl-bĕr-täd'-zē), **Emma** (née **Howson**), London, 1814—1847; operatic contralto.

Alberti (ăl-bĕr'-tē), (1) **Jn. Fr.,** Tonning, 1642—Merseburg, 1710; organist. (2) **Giuso Matteo,** Bologna, 1685—1746; violinist and composer. (3) **Domenico,** Venice, 1707—Formio, 1740; singer then pianist; in his piano music he made use of the since-called "Alberti bass" (vide D. D.). (4) **K. Edm. Robt.,** Danzig, 1801—Berlin, 1874; writer.

Alberti'ni (ăl-bĕr-tē'-nē), (1) **Gioacchino,** b. 1751—Warsaw, April, 1811; conductor and dram. composer. (2) **Michael** (called **Momolet'to**), soprano musico at Cassel, 18th cent., where his sister (3) **Giovanna** (called **Romanina**) was prima donna.

Albicas'tro, Henrico (rightly, **Weissenburg**), b. Switzerland, 17th cent.; court-violinist.

Albino'ni, Tommaso, Venice, 1674—1745; violinist.

Albo'ni, Marietta, Cesena, Romagna, March 10, 1823—Ville d'Avray, near Paris, June 23, 1894; eminent dram. contralto, compass g–g'' (vide PITCH, D. D.); pupil of Rossini; début La Scala, Milan, 1843; m. Count Pepoli, 1854.

Albrecht (ăl'-brĕkht), (1) **Jn. Lor.,** Gormar (Thuringia), 1732—Mühlhausen, 1773; writer. (2) **Jn. Matt.,** Osterbehringen, near Gotha, 1701—Frankfort, 1769; organist. (3) **Karl,** Breslau, 1817 (?)—Moscow, 1893; court-conductor. (4) **Eugen Maria,** St. Petersburg, 1842—1894; son of (3); violinist and conductor.

Albrechtsberger (ăl-brĕkhts-bĕrkh-ĕr), **Jn. G.,** Klosternenburg, near Vienna, Feb. 3, 1736—Vienna, March 7, 1809; eminent composer, court-

Digitized by Google

organist, theorist and teacher (Beethoven was his unappreciated pupil).

Albri'ci (äl-brē'-chē), **V.**, Rome, 1631—Prague, 1696; court-conductor.

Alcarrot'ti, Giov. Fran., lived in Italy 16th cent.; organist, 1740–91.

Al'cock, (1) **John,** London, 1715—Lichfield, 1806; organist. (2) **J.**, son of above; organist.

Aiday (äl-dē'), French family. (1) The father (b. Perpignan, 1737), a mandolinist. His two sons (2) **A.** *le vieux* (b. 1763); violinist. (3) **A.** *le jeune* (b. 1764); violinist.

Al'den, J. Carver, b. Boston, Mass., Sept. 11, 1852; pupil of Carl Faelten, and of Paul, Plaidy, and Papperitz in Leipzig; teacher at the N. E. Cons., later at Wollaston, Mass.; c. pf.-concerto, etc.

Aldovrandini (äl-dō-vrän-dē'-nē), **Gius. A. V.**, b. Bologna, 1665; court-conductor and dram. composer.

Al'drich, (1) **H.,** Westminster, 1647—Oxford, 1710; theorist and composer. (2) **Richard,** b. Providence, R. I., July 31, 1863; graduated Harvard, 1885, where he took several scholarships and honours; studied music under J. K. Paine; 1885 he went on the staff of the *Providence Journal*, soon reaching an editorial position, and being put in charge of the musical and other critical departments of the paper; 1888 he spent in study abroad, chiefly of music; 1889 to 1891, private secretary to U. S. Senator N. F. Dixon; 1891 joined the staff of the *New York Tribune* as associate musical critic with H. E. Krehbiel, and as collaborator in their "*History of the Philharmonic Society;*" author of various magazine articles, and editor of a series of musical biographies to be published in New York, the volume on Schumann being in preparation by him.

Alembert (dăl-äṅ-băr), **J. Le Rond d',** Paris, 1717—1783; theorist.

Alessan'dri, (1) **Giulio,** c. an oratorio (ca. 1690). (2) **Felice,** Rome, 1742—Berlin (?), 1811.

Alessan'dro Merlo (or **Alless. Romano**), called **Della Viola,** b. Rome (?) ca. 1530; monk, singer and composer.

Alexan'der, John (or **Joseph**), 'cellist at Duisburg, 1801.

Alfarâbi (äl-fä-rä'-bē), or **Alphara'bius,** properly **El Farâbi** (abbr. **Farâbi**) Farâb (now Othrax,) 900 (?)—Damascus, 950; Arabian theorist who vainly advocated Greek theories.

Alfieri (äl-fē-ā'-rē), Abbate **Pietro,** Rome, 1801—1863; Camadulian monk; teacher and theorist.

Al'ford, J., lutenist at London, 1568.

Algarot'ti, Count **Fran.,** Venice, 1712—Pisa, 1764; writer.

Aliani (äl-l-ä'-nē), **Francesco,** b. Piacenza; 'cellist, 1820; son and pupil of a violinist.

Alipran'di, (1) **Bdo.,** b. Tuscany, Bavaria, ca. 1730; his son (2) **Bdo.,** 'cellist at Munich, 1780.

Alizard (äl-l-zär'), **Ad. Jos. L.,** Paris, 1814— (of consumption) Marseilles, 1850; bass, later barytone.

Alkan (äl-käṅ), (1) **Chas. H. Val.** (*l'aîné*), Paris, Nov. 30, 1813—March 29, 1888; pianist, teacher, and brilliant composer for piano. (2) **Napoléon-Morhange** (môr-änzh) (*le jeune*), b. Paris, Feb. 2, 1826; brother of above; pianist.

Allacci (äl-lät'-chē), **Leone** (or **Leo Allatius**), Chios, 1586—Rome, 1669; writer.

Al'lanson, 1690—1705; English organist, and church-composer.

All'chin; conductor Oxford Music Society, 1869–81.

Allegran'ti, Maddalena; dram. soprano; début, Venice, 1771.

Allegri (äl-lā'-grē), (1) **Gregorio,** Rome, 1584—Feb. 18, 1662; pupil of Nanini; composed a celebrated Miserere in 9 parts, sung during Holy Week at the Sistine Chapel; its publication was forbidden on pain of excommunication; but Mozart after twice hearing it, wrote it out, and it has since been frequently published. (2) **Dom.;** lived 1610–29 at

Digitized by Google

Rome; one of the first to write instrumental accompaniments not in mere unison with the voices.

Al'len, (1) **H. R.,** Cork, 1809—London, 1876; bass. (2) **G. B.,** London, 1822—Brisbane, Queensland, 1897; singer, organist, conductor, manager, and composer. (3) **Nathan H.,** b. Marion, Mass., 1848; pupil of Haupt, Berlin; organist and teacher in Hartford, Conn.; composer of cantatas, etc.

Allihn (äl-lēn'), **H. Max.,** b. Halle-on-Saale, Aug. 31, 1841; writer on organ-building.

Al'lison, (1) **Richard,** teacher at London, 1592. (2) **Robt.,** member of Chapel Royal till 1609.

Al'litsen, Frances, English singer and composer; début, London, 1882.

All'woode, ———, English church-composer, 16th cent.

Alma'gro, A. Lopez, b. Murcia, Spain, Sept. 17, 1839; pianist and composer.

Almeida (däl-mā'-ē-dhä), **Fernando d',** Lisbon, ca. 1618—1660; monk and church-composer.

Almenräder (äl'-měn-rā-děr), **Karl,** Ronsdorf, 1786—Nassau, 1843; virtuoso and manufacturer of the bassoon.

Aloysius, Baini's name for PALESTRINA (q. v.).

Alphara'bius. Vide ALFARABI.

Alquen (däl-käṅ or däl'-kwän), (1) **P. Jn. d',** Arnsberg, Westphalia, 1795—Mülheim-on-Rhine, 1863; composer. (2) **Fz. d',** Arnsberg, 1810—London, 1887, bro. of above; pianist.

Al'sager, Thos. Massa, Cheshire, 1779—1846; English amateur and patron.

Alshala'bi, Mohammed, 15th cent.; Arabian theorist.

Alsleben (äls'-lā-bĕn), **Julius,** Berlin, 1832—1894; editor and writer.

Alsted(t) (äl'-shtät), **Jn. H.,** Herborn, Nassau, 1588—Weissenburg, 1638; writer.

Altenburg (äl'-tĕn-boorkh), (1) **Michael,** Alach, near Erfurt, 1584—Erfurt, 1640; pastor and composer. (2) **Jn. Ernst,** Weissenfels, 1734—Bitterfield, 1796; trumpet-virtuoso; son of (3) **Jn. Kasper,** do.

Altès (äl-tĕs), (1) **Jos. H.,** Rouen, 1826—Paris, 1895; flutist. (2) **Ernest-Eugène,** b. Paris, March 28, 1830, bro. of above; pupil Paris Cons.; violinist and conductor; 1871 deputy conductor of the Opéra; 1879–87, conductor.

Altnikol (ält'-nē-kôl), **Jn. Chp.,** d. Naumberg, 1759; son-in-law and pupil of J. S. Bach; organist and composer.

Alvary (äl-vä'-rē), **Max** (rightly **Achenbach**), Hamburg (?) 1858—Datenberg, Thuringia, Nov. 8, 1898; eminent Wagnerian tenor; début at Weimar.

Alvsleben, Melitta. Vide OTTO-ALVSLEBEN.

Alyp'ios, lived ca. 360 B.C.: Greek theorist.

Amadé (ăm-ä-dā'), (1) **Ladislaw,** Baron von, Kaschau, Hungary, 1703—Felbar, 1764; poet and composer. (2) **Thaddäus,** Graf von Pressburg, 1783—Vienna, 1845; pianist.

Amadei (äm-ä-dā'-ē), **R.,** b. Loreto, Italy, Nov. 29, 1840; succeeded his father as organist and conductor.

Amalia (ä-mä'-lĭ-ä). **the name** of three princesses who composed. (1) **Anna A.,** sister of Frederick the Great, 1723—1782. (2) **Anna A.,** mother of the Grand Duke Ernst August, 1739—1807. (3) **Marie A. Friederike,** sister of King John of Saxony, Dresden, 1794—1870.

Amati (ä-mä'-tē), a family of famous violin-makers at Cremona, Italy. (1) **Andrea,** 1520 (?)—1577 (?), evolved the violin from the viol; his younger bro., (2) **Niccolò,** made fine bass-viols, 1568–86. **A.'s** 2 sons, (3) **Antonio,** 1550—1635, and (4) **Geronimo,** d. 1638, produced violins of the same style. The most famous was Geronimo's son, (5) **Niccolò,** Sept. 3, 1596—Aug. 12, 1684, who built the "Grand Amatis," large violins of

Digitized by Google

powerful tone; his label is "Nicolaus Amati Cremonens. Hieronimi filius Antonii nepos. Fecit anno 16–"; he trained Andrea Guarneri and Antonio Stradivari. (6) His son **Geronimo,** the last of the family, was inferior. (7) **Giuseppe A.,** b. 17th cent., Bologna, a violin-maker, may have been of the same family. (8) **V.** (called **Amatus**), Cimmina, Sicily, 1629—Palermo, 1670; conductor and composer. (9) **Antonio** and (10) **Angelo,** brothers, and organ-builders at Pavia, ca. 1830.

Ambragetti (äm-brä-jĕt'-tē), **G.,** 1817—1838; basso-buffo.

Ambros (äm'-brôs), **Aug. W.,** Mauth, near Prague, Nov. 17, 1816—Vienna, June 28, 1876; eminent historian and critic.

Ambrose (Ambro'sius), Trèves, A.D. 333—Milan, April 4, 397; Bishop of Milan; regulated (384), and developed Western church-music by introducing ritual as practised in the Eastern Church; the adoption of the four authentic church-modes was probably due to him; he has been called "The Father of Christian Hymnology," though his authorship of the so-called Ambrosian Hymn is discredited, further than the translation of the text into the "*Te Deum*"; it is improbable that he was acquainted with the use of letters for notation.

Ames, John Carlowitz, b. Bristol, England, 1860; composer of opera *The Last of the Incas* (1898).

Ameyden (ä'-mī-dĕn), **Christ,** 16th century church-composer.

Am(m)erbach (äm'-ĕr-bäkh), **Elias Nikolaus,** ca. 1540—Leipzig, 1597; organist, theorist, and composer.

Amiot (ăm-yō), Father, b. Toulon, 1718; Jesuit missionary and writer on Chinese music.

Am(m)on (äm'-mōn), (1) **Blasius,** b. in the Tyrol—d. Vienna, June, 1590; court-sopranist, later Franciscan friar; composer. (2) **Jn. Ands.,** Bamberg, 1763—Ottingen, 1825; virtuoso on the Waldhorn.

Am'ner, (1) **John,** b. late 16th cent. —d. 1641; organist. (2) His son **Ralph,** bass at Windsor, 1623—1663.

Amphi'on, the earliest traditional Greek musician.

Amorevoli (ä-mō-rā'-vō-lē), **Angelo,** Venice, 1716—Dresden, 1798; singer.

Anacker (ä'-näk-ĕr), **Aug. Fd.,** Freiberg, Saxony, 1790—1854; cantor and composer.

Ancot (äṅ-kō), a family of pianists and composers at Bruges. (1) **Jean** (*père*), 1779—1848. His two sons, (2) **Jean** (*fils*), 1799—Boulogne, 1829, (3) **Louis,** 1803—Bruges, 1836.

Ander (än'-dĕr), **Aloys,** Liebititz, Bohemia, 1824—Bad Wartenberg, 1864; tenor.

An'ders, Gf. Eng., Bonn, 1795—Paris, 1866; writer.

An'dersen, Joachim, b. Copenhagen, April 29, 1847; flute-virtuoso; soloist at 14; toured widely; 1877, court-musician, Petersburg; 1881, Berlin, soloist court-opera; from 1895 lived in Copenhagen as court-conductor; composed notable flute-pieces, etc.

Anderson-Boker, Orleana, b. New York, 1835; pianist and composer.

An'derson, (1) **Lucy,** née **Philpot,** Bath, 1790—London, 1878; pianist. (2) **Geo. Fr.,** King's bandmaster in England, 1848. (3) **Angela,** b. New York; great-granddaughter of da Ponte; pianist, pupil of Stojowski and Paderewski; début, Paris. 1899.

An'derton, Thos., b. Birmingham, England, April 15, 1836; organist, critic and composer.

An'ding, Jn. Michael, near Meiningen, 1810—Hildburghausen, 1879; teacher.

Andrade (dän-drä'-dhĕ), **Fran. d',** b. Lisbon, 1859; barytone; studied with Miraglia and Ronconi; sang leading rôles in many European cities.

André (äṅ-drā), a musical family of Offenbach. (1) **Jn.,** 1741—1799; publisher and pianist; he originated in 1783 the *durchkomponirte Ballade* (vide D. D.). (2) **Jn. Ant.,** 1775—

Digitized by Google

1842; third son of above; pianist, publisher, theorist. (3) **Karl Aug.**, 1806—Frankfort, 1887; publisher and writer. (4) **Julius**, 1808—Frankfort, 1880; organist. (5) **Jn. Ang.**, 1817—1887; publisher; his 2 sons, (6) **Karl** (b. 1853) and (7) **Adolf** (b. 1885), are the present proprietors. (8) **Jean Baptiste** (de St. Gilles), 1823—Frankfort, 1882; pianist and composer.

Andreoli (ăn-drā-ō'-lē), (1) **Evangalista**, 1810—1875; organist at Mirandola; his two sons, (2) **Guglieno** (Modena, 1835—Nice, 1860) and (3) **Carlo** (b. Mirandola, 1840), were pianists, the latter also organist and composer. (4) **Giuseppe**, Milan, 1757—1832; double-bassist and harpist.

Andreozzi (ăn-drā-ôd'-zē), **Gaetano**, Naples, 1763—Paris, 1826; dram. composer.

Andrevi (ăn-drā'-vē), **Fran.**, Sanabuya, near Lerida, 1786—Barcelona, 1853; critic and writer.

Andrien. Vide ADRIEN.

An'dries, Jean, Ghent, 1798—1872; teacher and writer.

Andriessen. Vide STAHMER.

Anerio (ă-nā'-rē-ō), (1) **Felice**, Rome, ca. 1560—ca. 1630; successor to Palestrina. (2) **Giovanni Fran.**, Rome, ca. 1569—1620 (?), bro. of above; conductor and church-composer.

Anet, Baptiste. Vide BAPTISTE.

Anforge (ăn'-fôrkh-ĕ), **Kd.**, b. Buchwald, near Liebau, Oct. 15, 1862; pianist; pupil, Leipzig Cons. and of Liszt; toured Europe and America; lives in Berlin; composer.

Anfos'si, Pasquale, Taggia, near Naples, 1727—Rome, 1797; pupil and rival of Piccinni; composed 54 operas, etc.

Angelet (ăn'-zhŭ-lā), **Chas. Fran.**, Ghent, 1797—Brussels, 1832.

Angelini (ăn-jā-lē'-nĭ), **Bontempi Giov. And.**, Perugia, ca. 1624—1705; court-singer and dram. composer.

Angeloni (ăn-jā-lō'-nĭ), **Luigi**, Frosinone, Papal States, 1758—London, 1842; writer.

Anglebert (dăn-glŭ-băr), **J. Bapt. H. d'**, 1628 (?)—Paris, 1691; court-clavicembalist to Louis XIV.

Animuccia (ăn-ē-moot'-chă), (1) **Giov.**, Florence, ca. 1500—Rome, March, 1571; wrote the first *Laudi spirituali* for the lectures of Neri in the oratory of S. Philippo, has hence been called "Father of Oratorio"; he was Palestrina's predecessor as conductor at the Vatican. (2) **Paolo**, d. Rome, 1563, bro. of above.

Ankerts, D'. Vide DANKERS, GHISELIN.

Anna Amalia. Vide AMALIA.

Annibale (ăn-nĭ-bā'-lĕ), (1) (called **Il Padova'no**, or **Patavi'nus**, from Padua, where he was born in the 15th cent.) organist and composer. (2) **Domenico**, Italian sopranist in London, 1756.

Ansani (ăn-sā'-nē). **Giovanni**, b. Rome, 18th cent.; dram. tenor.

Anschütz (ăn'-shŭts), (1) **Jn. And.**, Coblenz, 1772—1858; pianist. (2) **K.**, Coblenz, 1815—New York, 1870; son of above; cond. and composer.

Anselm of Parma (Anselmus Parmensis), b. Parma, 1443; theorist.

Antegnati (ăn-tăn-yā'-tĭ), **Costanzo**, Brescia, ca. 1550—ca. 1620; organ-builder, etc.

An'tico, Andrea. Vide ANTIQUUS, ANDREAS.

Antiquis (ăn'-tē-kwēs), **Johannes** (or **Giovanni**) **de**, l. 1574, Bari, Naples; composer.

Antiquus (ăn'-tē-kwoos), **Andreas** (or **A. de Antiquiis Venetus**, or **Andrea Antico**), b. Montana (Istria), 15th cent.; music-printer in Rome.

Anton (ăn'-tōn), **Konrad G.**, Lauban, Prussia, 1746—1819; writer.

Anto'nio da Bologna (bō-lōn'-yă), 1543; organist and composer.

Antony (ăn'-tō-nē), (1) **Joseph**, 1758—1836; writer and composer. (2) **Fz. Jos.**, Münster, Westphalia,

Digitized by Google

1790—1836; son of above; organist, conductor, and composer.

Apel (ä'-pĕl), **Jn. Aug.**, Leipzig, 1771—1816; writer.

Apell (ä-pĕl'), **Jn. D. von**, Cassel, 1754—1833; conductor and dram. composer.

Apol'lo, Greek sun-god, and god of music.

Appel (ăp'-pĕl), **K.**, b. Dessau, 1812; violinist, court-leader, composed opera *Die Rauberbraut* (Dessau, 1840), and humorous male quartets.

Appun (ăp-poon'), **G. A. I.**, Hanau, 1816—1885; versatile performer on nearly every instr.; writer on and experimenter in acoustics; made an harmonium of 53 degrees to the octave.

Aprile (ä-prē'-lĕ), **Gius**, Bisceglia, 1738—Martins, 1814; celebrated contralto musico and vocal teacher; writer and composer.

Ap'thorp, W. Foster, b. Boston, Mass., Oct. 24, 1848. Harvard, '69, studied piano, harmony, cpt. with J. K. Paine, and B. J. Lang; teacher of theory, and for many years distinguished critic and writer on music; author of "*Hector Berlioz*"; "*Musicians and Music-Lovers, and other Essays*"; "*By the Way, About Music and Musicians*" (1899); "*Opera and Opera Singers*" (1901), etc.

Aptom'mas, (1) **John**, (2) **Thomas**, brothers; b. Bridgend, England, 1826, and 1829; harp-players and teachers.

Araja (ä-rä'-yä), **Fran.**, Naples, ca. 1700—Bologna, ca. 1770; dram. composer; composed the first opera written in Russian.

Aranaz (ăr-ä-näth'), **Pedro**, d. Cuenca, Spain, 1825; priest and composer.

Aranda d' (dä-rän'-dhä), Pasha, b. Spain; contemporary court-conductor to the sultan with rank of Général de Division.

Aranda (ä-rän'-dä), **Matheo de**, Portuguese prof. of mus. (1544).

Arando (dăr-än'-dō), **del Sessa d'**, Italian composer, 16th cent.

Arauxo (ä-rä-ooks'-ō) (or **Araujo** (ä-rä-oo'-hō)), **Francisco Correa de**, ca. 1581—Segovia, 1663; bishop, theorist.

Arban (ăr-băn), **Jos. J. Bap. Laurent**, Lyons, 1825—Paris, 1889; cornet-virtuoso; teacher at Paris Conservatoire.

Arbeau, Thoinot (twä-nō ăr-bō). Vide TABOUROT.

Ar'buckle, Matthew, 1828—New York, 1883; cornetist and bandmaster.

Ar'cadelt, Jacob (or **Jachet Arkadelt, Archadet, Arcadet, Harcadelt**), 1541—bet. 1570–75; distinguished Flemish composer and teacher; 1540, singer in Paris; 1557, *Regius musicus*; composed masses, etc.

Arcais (dăr-kä'-ēs), **Fran., Marchese d'**, Cagliari, Sardinia, 1830—near Rome, 1890; writer and composer.

Archadet (ăr-chä-dā'). Vide ARCADELT.

Archambeau (dăr'-shăn-bō), **J. Michel d'**, b. Hervé, Belgium, March 3, 1823; organist and composer.

Ar'cher, Fredk., Oxford, England, June 16, 1838—Pittsburg, Pa., Oct. 22, 1901; pupil of his father; studied in London and Leipzig; organist and opera-director in London; 1881, organist of Plymouth Church, Brooklyn, later in New York; 1887, conductor of Boston Oratorio Soc.; 1895–98, Pittsburg (Pa.) Orchestra; composed cantata, organ-pieces, etc.

Archy'tas, Tarentum, ca. 400—365, B.C.; Greek mathematician.

Arditi (ăr-dē'-tē), (1) **Michele**, Marchese, Naples, 1745—1838; composer. (2) **Luigi**, b. Crescentino, Piedmont, July 16, 1822; pupil of Milan Cons.; violinist, then director of opera, 1843, Milan, Turin, and Havana. He visited New York with the Havana opera company; has since travelled widely. Composed 3 operas, vocal waltzes, *Il Bacio*, etc.; wrote "*My Reminiscences*" (London, 1896).

Digitized by Google

Arens (ă'-rĕns), **Fz. Xavier,** b. near the Mosel, Germany, Oct. 28, 1856; came to America early in youth; pupil of his father, and of Rheinberger, etc.; conductor, organist; composer of symphonic fantasia, etc.

Arensky (ă-rĕn'-shkĭ), **Anton Stepanovitch,** b. Novgorod, Russia, July 30, 1862; composer and pianist; pupil of Johanssen and Rimsky-Korsakov; Prof. Imp. Cons. Moscow, and conductor Imperial Court Choir; composed a symphony, 4 suites for orch., 1-act opera *Rafaello*, string quartets, concerto for piano, etc., including "*Essais sur des rythmes oubliés*," f. pf. 4 hands.

Aretino. Vide GUIDO D'AREZZO.

Argine (dăl ăr'-jē-nĕ), **Constantino dall',** Parma, 1842—Milan, 1877; composed pop. operas and ballets.

Aria (ä'-rĭ-ä), **Cesare,** Bologna, 1820—1894; singing-teacher.

Aribo (ă-rē'-bō), **Scholas'ticus,** d. ca. 1078; probably from the Netherlands; writer. (Gerbert.)

Arien'zo (dăr-I-ĕn'-tsō), **Nicolà d',** b. Naples, Dec. 24, 1843 (or '42); composed 5 operas in Neapolitan dialect, *Monzu Gnazio* (Naples, 1860), and *I Due Mariti* (Naples, 1866), the most successful, realistic and original; also an oratorio, a *Pensiero Sinfonico*, overtures, etc.; wrote a treatise (1879) advocating pure intonation instead of temperament, and a third mode (the Minor Second), besides the usual major and minor.

A'rion, partly traditional Greek singer and lyrist (7th cent., B.C.); hence, the name of a vocal society.

Arios'ti, Attilio, Bologna, 1660—ca. 1740; composed 15 operas; 1716 a rival of Buononcini, and of Händel; in London in 1720, the three composed the opera *Muzio Scaevola*.

Aristi'des Quintilia'nus, Greek teacher and writer on music, ca. 160.

Ar'istotle, (1) Stagyra, 384 B.C.—322 B.C.; Greek philosopher, whose works include valuable information concerning Greek music. (2) Pseudonym of a writer on mensurable music, 12th—13th cent.

Aristox'enos, b. Tarentum, ca. 354 B.C.; one of the first Greek writers on music.

Armbrust (ärm'-broost), **K. F.,** Hamburg, 1849—Hanover, 1896; teacher and critic.

Armbruster (ärm'-broo-stĕr), **K.,** b. Andernach-on-Rhine, July 13, 1846; pupil of Hompesch; pianist and lecturer; Hans Richter's assistant conductor at the Wagner concerts, 1882–84; later conducted at various London theatres.

Armes, Philip, b. Norwich, England, 1836; Mus. Doc. Oxon, 1864; organ composer.

Armingaud (ăr-măn-gō), **Jules,** b. Bayonne, May 3, 1820; was refused admission to the Paris Cons. at 19 since he was "too far advanced"; leader of a string quartet enlarged to the *Société Classique*; said to have introduced Beethoven's quartets into Paris.

Arnaud (ăr-nō), (1) Abbé **Fran.,** Aubignan, 1721—Paris, 1784; writer. (2) **J. Et. Guil.,** Marseilles, 1807—Jan., 1863; composer.

Arne (ärn), (1) Dr. **Thomas Augustine,** London, March 12, 1710—March 5, 1778; by secret nightly practice he learned the spinet and violin, his father wishing him to study law; 1736, m. Cecilia Young, a favourite singer of Händel's; 1738, he was composer to the Drury Lane Th. and set Dalton's adaptation of Milton's *Comus*; in his masque *Alfred* (1740) is "Rule Britannia"; in Dublin (1742–44) he produced two operas, *Britannia* and *Elisa*, and a musical farce *Thomas and Sally*; 1745, composer to Vauxhall Gardens, London; set to music the songs in *As You Like It*, "*Where the Bee Sucks*," in *The Tempest*, etc.; Mus. Doc. Oxon, 1759; he was the first to use female voices in oratorio-choruses (*Judith*); composed 2 oratorios, many masques, orch. overtures, vln.-sonatas, organ-music, harpsichord-sonatas, glees,

Digitized by Google

catches, canons, etc. (2) **Michael,** London, 1741—Jan. 14, 1786 (not 1806); natural son of above; conductor and dram. composer.

Arneiro (där-nā'-ē-rō), **Jose Aug. Ferreira Veiga,** Viscount **d',** b. Macao, China, Nov. 22, 1838, of Portuguese parents; composed 2 operas.

Arnold (är'-nôlt), (1) **G.,** b. Weldsberg, Tyrol, 17th cent.; organist. (2) **Samuel,** London, 1740—1802; organist Westminster Abbey. (3) **Jn. Gottf.,** near Oehringen, 1773—Frankfort, 1806; 'cellist, etc. (4) **Ignaz Ernst Fd.,** Erfurt, 1774—1812; writer. (5) **K.,** near Mergentheim, Würtemberg, 1794—Christiania, 1873; son of (3) **J. G.**; pianist and composer. (6) **K.,** b. St. Petersburg, 1820; son of (5); 'cellist in Royal Orch.; studied Stockholm. (7) **Fr. W.,** near Heilbronn, 1810—Elberfeld, 1864; collector and composer. (8) **Yourij von,** St. Petersburg, 1811—Simferopol, Crimea, 1898; singing-teacher and dram. composer. (9) **Richard,** b. Eilenburg, Jan. 10, 1845; at 8 taken to U. S.; pupil of Fd. David, 1869–76; 1st violinist of Theo. Thomas' orch., 1878; leader New York Philh. Club, 1891; 1897, organised a sextet. (10) **Maurice** (real name Strothotte), b. St. Louis, Jan. 19, 1865; pupil of his mother; then at the Cincinnati Coll., 1883; Vierling and Urban, Berlin; Cologne Cons. and Max Bruch, Breslau; lived St. Louis, then New York as teacher in the Nat. Cons. and pupil of Dvořák; composed notable "*Plantation Dances*," a "*Dramatic Overture*," 2 comic operas, etc. Wrote "*Some Points on Modern Orchestration.*" (11) **Hubert,** talented violinist; lives in N. Y.

Ar'noldson, (1) **Oscar,** 1843 (?)—Stockholm, 1881; tenor. (2) **Sigrid,** b. Stockholm, ca. 1865, daughter of above; operatic soprano; pupil of Maurice Strakosch; début, Moscow, 1886; has sung in Europe and America with success, particularly in Russia; m. Alfred Fischof; lives in Paris, singing at the Op. Com., 1901–2.

Arnould (ăr-noo), **Madeleine Sophie,** Paris, 1744—1803; soprano, created Gluck's "*Iphigénie.*"

Ar'nulf von St. Gillen, 15th cent.; theorist. (Gerbert.)

Arquier (ăr-kĭ-ā'), **Jos.,** Toulon, 1763—Bordeaux, 1816; 'cellist and dram. composer.

Arrhen (är'-ĕn), **V. K.,** Swedish song-composer; early part of 19th cent.

Arriaga y Balzola (där-rĭ-ä'-gä e bäl'-thō-lä), **Juan C. J. A. d'. Bilboa,** 1806—1825.

Arrieta (är-rĭ-ā'-tä), **J. Emilio,** Puenta la Reina, 1823—Madrid, 1894; dram. composer.

Arrigo (är-rē'-gō), **Tedesco** (Henry the German), pseud. of **Isaac,** in Italy.

Arrigoni (är-rē-gō'-nĕ), **Carlo,** Florence, ca. 1705—Tuscany (?) ca. 1743; lutenist and composer, rival in London to Händel.

Arrange (lăr-rônzh), **Adolf l',** b. Hamburg, March 8, 1838; pupil of Genée, and at Leipzig Cons.; 1874, theatre-manager, Breslau; composed comic operas, "*Singspiele,*" etc.

Artaria (är-tä-rē'-ä), music publishing house in Vienna, founded by Carlo A., 1780.

Artchibousheff (ärt-shē'-boo-shĕf), **Nicholas Vassilievitch,** b. Tsarskoje-Sielo, Russia, March 7, 1858; lawyer, pianist and composer; pupil of Soloviev and Rimsky-Korsakov.

Arteaga (är-tā-äg'-ä), **Stefano,** Madrid (?), 1730 (?)—Paris, 1799; Spanish Jesuit; theorist.

Ar'thur, Alfred, b. near Pittsburg, Pa., Oct. 8, 1844; studied in Boston; 1869–71, tenor; since 1878 as choirmaster, Cleveland, O.; conductor since 1873 Vocal Society; director Cleveland School of Music; composed three operas, etc.

Artot (ăr-tō), (1) **Maurice Montagney** (ancestor of a line of musicians named Montagney), Gray (Haute-

Digitized by Google

Saône), 1772—Brussels, 1829; bandmaster. (2) **J. Désiré M.**, Paris, 1803—St. Josse ten Noode, 1887; son of above; horn-player and teacher. (3) **Alex. Jos.**, son of Maurice, Brussels, 1815—Ville-d'Avray, 1845; notable violinist and composer. (4) **Marguerite Josephine Désirée**, b. Paris, July 21, 1835; daughter of (2) Jean-Désiré; dram.-soprano, pupil of Viardot-Garcia (1855–57); début Brussels, 1857; sang Grand Opera, Paris, 1858, etc., m. the Spanish baritone, Padilla, in 1869.

Artschibuschew. Vide ARTSCHIBOUSHEFF.

Artusi (är-too'-zē), **Giov. M.**, Bologna ca. 1550—1613; canon and theorist.

Asantchevski (Asantschewski, Assantchevski) (ä-sänt-shĕf'-shkĭ), **Michael Pavlovitch**, Moscow, 1838—1881; composer.

Aschenbren'ner (ä'-shĕn-) **Chr. H.**, Altstettin, 1654—Jena, 1732; violinist and court-conductor.

Ascher (äsh'-ĕr), **Jos.**, Groningen, Holland, 1829—London, 1869; pianist.

Ash'down, Edwin, London music-publisher, succeeded (1884) Ashdown & Parry, who succeeded (1860) Wessel & Co.

Ashe, Andrew, Lisburn, Ireland, ca. 1759—London after 1822; flutist and conductor; 1799 married Miss Comer, who, as **Mrs. Ashe,** was a public singer; their two daughters were harpist and pianist.

Ash'ley, (1) **John,** b. 1805; bassoonist and manager; his three sons were (2) **General,** d. 1818, violinist. (3) **Chas. Jane,** 1773—1843, 'cellist and manager. (4) **J. Jas.**, 1771—1815, organist and singing teacher. (5) **J.**, "Ashley of Bath," 1780—1830, bassoonist. (6) **Richard,** 1775—1837, London viola-player.

Ash'ton, Algernon Bennet Langton, b. Durham, England, Dec. 9, 1859; pupil of Leipzig Conservatory, pf. teacher, R. C. M., London; composer.

Ash'well, Thos., 16th cent., organist and composer in England.

Asioli (äs-ē-ō'-lē), **Bonifacio,** Correggio, 1769—1832; at the age of 8 he had composed 3 masses, 20 other sacred works, a harpsichord-concerto, a vln. concerto, with orch., and 2 harp-sonatas for 4 hands; pupil of Morigi; successful cembalist, improviser; his first opera buffa, *La Volubile* (1785) was successful; his opera *Cinna*, favourably received in 1793; prof. of cpt. at Milan Cons.

Asola (or) **Asula** (ä'-sō-lä), **Giov. Mat.,** Verona ca. 1560 — Venice, 1609; church-composer.

Aspa (äs'-pä), **Mario,** Messina, 1799—1868; composed 42 operas.

As'pull, G., 1814—(of consumption), Leamington, England, 1833; pianist and composer.

Assantsheffsky. Vide ASANTCHEVSKI.

Assmayer (äs'-mī-ĕr), **Ignaz,** Salzburg, 1790—Vienna, 1862; conductor.

Astarit'ta, Gennaro, Naples, ca. 1749—1803; composed 20 operas.

As'ton, Hugh, English organist and composer in reign of Henry VIII.

Astorga (däs-tôr'gä), **Emmanuele,** Baron **d',** Palermo, 1681—Prague, 1736; church-composer.

Attaignant (ät-tĭn'-yäṅ), **Pierre** (also **Attaingnant, Atteignant**), 16th cent. music-printer.

Attenhofer (ät'-tĕn-hôf-ĕr), **K.,** b. Wettingen, Switzerland, May 5, 1837; pupil of Leipzig Cons.; cond., organist, and teacher; notable composer of male choruses.

At'terbury, Luffmann, d. London, 1796; ct.-mus. and composer.

At'tey, J., d. Ross, England, ca. 1640; composer.

Attrup (ät'-troop), **K.,** b. Copenhagen, March 4, 1848: pupil of Gade, whom he succeeded as organ-teacher Copenhagen Cons.; composed studies for organ and songs.

Att'wood, Thos., London, Nov. 23, 1765—Chelsea, March 24, 1838; important English composer; chorister

Digitized by Google

and court-organist; pupil of Mozart; 1796 organist St. Paul's Cathedral, composed 19 operas, anthems, sonatas for piano, etc.

Auber (ō-bär), **Daniel François Esprit,** Caen, Normandy, Jan. 29, 1782—Paris, May 14, 1871; notable opera-composer; his father an art-dealer in Paris, sent him to London to learn the trade; but in 1804 he returned to Paris; composed opera *Julie*, produced by amateurs in 1812 with an orch. of six stringed instrs.; Cherubini heard of it, recognised A.'s talent and taught him; 1842 dir. the Cons. of Music, Paris, as Cherubini's successor; 1857 imperial conductor to Napoleon III. A.'s first public productions were 2 unsuccessful operas; *La Bergère Chatelaine* (1820) was a success; before 1869, he composed over forty operas; his one serious opera, *Masaniello ou la Muette de Portici* (1828), with Meyerbeer's *Robert le Diable* and Rossini's *Guillaume Tell*, established French grand opera; its vivid portrayal of popular fury caused riots in Brussels; his comic operas (to Scribe's librettos) are the best of France; his last opera *Rèves d'Amour*, was produced when he was 87 years old. Other operas are: *La Marquise de Brinvilliers* (1831 with eight other composers), *Le Domino Noir* (1837), *Zanetta* (1840), *Les Diamants de la Couronne* (1841), *La Sirène* (1844), *Haydée* (1847), *L'Enfant Prodigue* (1850), *Zerline*, *Manon Lescaut* (1856).

Aubert (ō-bär), (1) **Jac.** ("le vieux"), b. 1668—Belleville, 1753; violinist. (2) **Louis,** 1720—after 1771; son of above; violinist, etc. (3) **T. Fran. Olivier,** b. Amiens, 1763; 'cellist and composer.

Aubery du Boulley (ō-bā-rē' dŭ bool-lĕ'), **Prudent-L.,** Verneuil, Eure, 1796—1870; teacher and composer.

Audran (ō-drăṅ), (1) **Marius-P.,** Aix, Provence, 1816—Marseilles, 1887; 1st tenor at the Paris Opéra-Comique. (2) **Edmond,** Lyons, April 11, 1842—Tierceville, n. Gisors, Aug. 17, 1901; son of above; pupil of École Niedermeyer, Paris; Marseilles, 1862, his first opera; produced 36 others, chiefly of a light character. Among his most pop. works are, *Olivette*, *La Mascotte* (1880), given over 1700 times; *Miss Helyett*, *La Poupée*, etc.

Auer (ow'-ĕr), (1) **Ld.,** b. Veszprem, Hungary, May 28, 1845; vln.-virtuoso; pupil of Khonetol at Pesth, of Dont, Vienna, then of Joachim; soloist to the Czar, who conferred on him the order of St. Vladimir, carrying hereditary nobility; violin-Prof. at the St. Petersburg Cons. (2) **Carl,** vide FROTZLER.

Au'gener & Co., London firm of music pub., founded by **G. A.,** 1853.

Auletta (ä-oo-lĕt'-tä), (1) **Dom.,** dram. composer, Naples, 1760. (2) **Pietro,** ct.-cond., 1728–52; prod. 11 operas.

Aulin (ow'-lēn), **Tor,** b. Stockholm, Sept. 10, 1866; violinist; pupil of Sauret and Ph. Scharwenka; from 1889 Konzertmeister Stockholm, court-opera; 1887 organised the Aulin Quartet.

Aulnaye, de l'. Vide DE L'AULNAYE.

Aurelia'nus Reomen'sis, 9th cent. theorist. (Gerbert.)

Aurenhammer (ow-rĕn-hăm-mĕr), **Josepha,** 1776—1814; pianist.

Aus der Ohe (ows'-dĕr ō'-ĕ), **Adèle,** contemporary pianist; pupil of Kullak and Liszt; composed 2 piano suites, concert étude, etc. Has toured widely with great success.

Auspitz-Kolar (ow'-shpĭts-kō-lär'), **Auguste,** Prague, ca. 1843—Vienna, 1878; pianist and composer.

Auteri-Manzocchi (ä-oo-tä'-rĭ măn-tsôk'-kē), **Salv.,** b. Palermo, Dec. 25, 1845; pupil of Platania at Palermo, and Mabellini at Florence; composed successful operas, among them *Graziella* (Milan, 1894); lives in Trieste.

Auvergne (dō-vĕrn), **A. d',** Clermont-Ferrand, Oct. 4, 1713—Lyons, Feb.

Digitized by Google

Digitized by Google

(1) **Hans Bach**, b. Wechmar, n. Gotha, 1561; had 2 sons,

(2) **Caspar?** and (3) **Veit Bach**; son of above, 1550(or'60)–1619, a baker who played the cythringen (the zither?); he had 2 sons,

(4) **Lips B.**, d. 1620, and (5) **Hans B.**, called "the player" (der Spielmann), a carpet-weaver and strolling violinist. His three sons were:

(6) **Johannes** (1604–1673), town musician at Erfurt and composer.

(9) **Jn. Christian** (1640–173… Eisenach.

(10) **Jn. Aegidius** (1645–171… town mus. at Erfurt; c. a part motet for double cho… etc.

(7) **Jn. Christoph** (1613–1661), court org. at Eisenach; c. organ pieces.

(11) **Georg Christoph** (Eise… ach, 1642–1697), cantor … Schweinfurt; c. motet for … tenors and bass with 3 'cel… violin and bass.

(12) **Jn. Christoph** (Erfur… Feb. 22, 1645–Arnstadt, 169… court-vt. and Stadtpfeifer … Arnstadt from 1671.

(13) **Jn. Ambrosius** (Erfur… 1645–Eisenach, 1695), org… and twin of Jn. Chs. whom he so much resemble… that the wives of the tw… could not distinguish them e… cept by the colour of the… garb.

(8) **Heinrich** (Wechmar, 1615–Arnstadt, 1692), org. at Arnstadt; c. organ-pcs. and hymns.

(14) **Jn. Christoph** (Arnstad… 1642 (or '43)–Eisenach, Marc… 31, 1703), chief Bach of th… generation, court and tow… mus. at Eisenach, 1665–170… many MSS. extant (in t… Bach archives and the Ber… Royal Library) of beautiful … including a wedding hymn f… 12 voices, "*Es erhub sich ei… Streit*," a motet for 22 voic… for the festival of St. Michae… an oratorio-like work, great… admired, produced by J… Sebastian; and other mote… for 4 and 8; a sarabande wit… variations, etc.

(15) **Jn. Michael** (Arnstad… Aug. 9, 1648–Gehren, Ma… 1694), org. and town clerk … Gehren; maker of violin… harpsichords, etc.; as a … was better liked than his eld… brother, but now placed belo… him for inferior form; had … children; c. motets, fugue… preludes, etc., of much fe… ing.

Digitized by Google

lernhard (Erfurt, 1676–Eisenach, June org. at Eisenach, succ. of Jn. Chp. abalist to Duke of enach, a distinrganist and promiamong the Bachs orchestral suits re- the copy made by ian.

istoph (1685–1717), s father at Erfurt.

(23) **Jn. Ernest** (1722–1777 (or '81)), a lawyer, then org. at Eisenach; 1756 honorary cond. at Weimar; c. sonatas for violin, etc.

(24) **Wm. Friedmann** (Weimar, Nov. 22, 1710–Berlin, July 1, 1784), "Bach of Halle," brilliant mathematician, virtuoso and musician; org. at Dresden and at Halle (1747–1764). His great gifts did not keep him from losing his post through dissipation, and dying in want; his c. show great facility.

(25) **Karl Phil. Emanuel** (1714–1788), vide special article.

(28) **Wm. Fr. Ernst** (Bückeburg, May 27, 1759 – Berlin, Dec. 25, 1845); studied with his father and uncle in London; org. and teacher there; 1782, Paris; 1789, cond. to Fr. Wm. II. at Berlin and music-master to Royal Family; c. cantatas, songs, etc., little of it pub.; left 2 daughters, but no sons, so that with him the lineage ended.

hristoph (Erfurt, 1671–Ordruff, Feb. org. at Ordruff; s brother the clavi-

Sebastian (1685– e special article).

(26) **Jn. Christoph, Fr.** (Leipzig, June 29, 1732–Bückeburg, Jan. 26, 1795), "the Bückeburg Bach;" studied law, then took up music; cond. at Bückeburg; c. oratorio *Resurrection of Lazarus*, sacred cantatas, theatrical cantata "*Pygmalion*," an opera "*Die Amerikanerin*," etc.

colaus (1669–1753), la. Chp.'s sons; his all died; org. at mf. and improved tive in furthering mperament (vide c. suites, motets, ic opera based on ", "*Der Jenaische d Bier-Ruser.*"

(27) **Jn. Christian** (Leipzig, Sept., 1735–London, Jan. 1, 1782), "the Milanese" or "the English Bach"; studied with his brother, K. P. E. B. 1754, org. Milan cathedral; 1759, concert-dir. London and mus. master to the Royal Family; c. elegant pianoforte comp., good sacred music and popular operas, the first "Orione" (1763).

dwig (1677–1730), ourt of Saxe Mein- . requiem for 2 Berlin R. Library).

Barbara (1684– oungest of five ; married Jn. Se- (No. 19).

Digitized by Google

Digitized by Google

12, 1797; violinist and dram. composer.

Aventi'nus, Jns. (rightly **Thurnmayer, or Turmair**), Abensberg (whence Aventinus), July 4, 1477—Jan. 9, 1534; writer.

A'very, J., d. England, 1808; organ-builder.

Av'ison, Chas., Newcastle-on-Tyne, 1710—May 9, 1770; organist, writer and composer; vide Robert Browning's "PARLEYINGS."

Avoglio (ä-vōl'-yō), —— Italian soprano in England, 1741.

Aylward (āl'-wärd), **Th.**, ca. 1730—1801; teacher and composer.

Ayrer (ī'-rĕr), **Jakob**, lived in Germany 1618; reformed the *Singspiel*. (Vide D. D.)

Ayrton (ār'-tŭn), (1) **Edm.**, Ripon, Yorks, 1734 — Westminster, 1808; composer. (2) **W.**, London, 1777—1858; son of above; writer and editor.

Ayton (ā'-tŭn), **Fanny**, b. Macclesfield, 1806; English dram. singer.

Azzopardi (äd-zō-pär'-dē), **Francesco**, conductor and theorist at Malta, 1786.

Azvedo (äth-vā'-dhō), **Alexis Jacob**, Bordeaux, 1813—Paris, 1875; writer.

B

Baader (bä'-dĕr), **K.**, viola-player, lived in Vienna and Liverpool, retired 1869.

Baban (bä'-băn), **Gracian**, cathedral conductor and composer, Valencia, 1650–65.

Ba'bell, Wm., ca. 1690—Canonbury, England, 1723; organist, teacher and composer; son of a bassoon-player.

Babbi (bäb'-bē), **Christoph** (or **Cristoforo**), Cesena, 1748 — Dresden, 1814; violinist and composer.

Babini (bä-bē'-nē), **Mat.**, Bologna, 1754—1816; tenor; début, 1780.

Bacchi'us (Senior), ca. 150 A.D., Greek theorist.

Baccusi (bäk-koo'-sē), **Ippolito**, monk; composer and cathedral cond., Verona, 1590.

Bac'fart (or **Bacfarre**), **Valentin** (rightly **Graew** (grāv)), Transylvania, 1515—Padua, 1576; lutenist and writer.

Bach (bäkh), the name of a Thuringian family prominent for two centuries in music and furnishing so many organists, Kapellmeisters and cantors that town musicians were called "the Bachs," after them. See the CHART. (19) **Bach, Jn. Sebastian**, Eisenach, March 21, 1685—Leipzig, July 28, 1750; youngest son of **Jn. Ambrosius B.** and Elizabeth (née Lammerhit), of Erfurt (vide CHART OF BACHS); both parents died when he was 10, his father having begun teaching him the violin. He went to the home of his brother Jn. Christoph, who taught him the clavichord, but forbade him inspection of a MS. vol. of works by Frohberger, Buxtehude, etc., obtaining it secretly **B.** copied it by moonlight for 6 months, though near-sighted, with results fatal to his eyes in later life. This desire to study other men's work characterised his whole career. At 15 his fine soprano voice secured him free tuition at St. Michael's Ch. in Lüneberg (he having already attended the Ohrdruff Lyceum). He went on foot on holidays to Hamburg to hear the great Dutch organist Reinken, and at Celle he heard the French instr. music used in the Royal Chapel. He studied also the work of Böhm, organist at Lüneberg, and practised violin, clavichord and org. often all night; 1703, in the Weimar ct.-orch.; 1704, organist at Arnstadt; 1705, walked 50 miles to Lübeck to hear Buxtehude, and stayed till a peremptory recall from the Church at Arnstadt; 1707, organist at Mühlhausen. On Oct. 17, he m. Maria Barbara Bach, his cousin, who bore him 7 children, of whom 4 died, leaving a daughter, Wm. Friedemann, and K. P. E. (See below.) 1708, he played before the

Digitized by Google

Duke at Weimar, and was made ct.-organist; 1714 Konzertmeister. In his vacations he made clavichord and org. tours. 1714, he furnished the organ-music for a service conducted in the Thomaskirche, Leipzig, and produced a cantata. Dresden, 1717, he challenged Marchand, a French organist of high reputation, who was afraid to compete. 1717 Kapellmeister to Prince Leopold of Anhalt, at Köthen, and composed much orch.- and chamber-music. In 1719 he revisited Halle, to meet Händel, but he had just gone to England. 1720, his wife died. He applied for the organ of the Jacobskirche, Hamburg. B. was now famous, but a young rival offered to pay 4,000 marks for the place and got it. In 1721 he m. Anna Magdalene Wülken, daughter of the ct.-trumpeter at Weissenfels. She bore him 13 children, 9 of them sons, of whom only 2 survived him: Jn., Christoph, Fr., and Jn. Christian. His second wife had a fine voice and musical taste, and wrote out the parts of many of his cantatas; for her he prepared 2 books of music. In May, 1723, cantor at the Thomasschule, Leipzig, vice Jn. Kühnau; also organist and dir. of mus. at the Thomaskirche and the Nicolaikirche, continuing as "Kapellmeister vom Haus aus," to Prince Leopold. He was made, 1736, hon. cond. to the Duke of Weissenfels, and court-composer to the King of Poland, and Elector of Saxony. He kept his place at Leipzig for twenty-seven years, and there wrote most of his sacred music. He often visited Dresden, where he could hear the Italian opera, cond. by Hasse. Frederick the Great having asked to hear him, on May 7, 1747, with his son Wilhelm Friedemann, B. arrived at Potsdam. He improvised upon the various Silbermann pianos in the palace, followed from room to room by the king and his musicians. The next day he tried the principal organs in Potsdam, improvising a 6-part fugue on a theme proposed b the king. He afterward wrote a part fugue on this theme, a Ricercai in 6 parts, several canons inscribe "Thematis regii elaborationes canor icae," and a trio for flute, violin, an bass, dedicating the "*Musikalische Opfer*" to the king. 1749, two ope ations to restore his sight, weakene by copying his own and other men works and engraving his "*Art o Fugue*," left him totally blind an ruined his previous vigour. His sigh was suddenly restored, July 10, 1750 but 10 days later he died of apoplexy He dictated the choral "*Vor de nen Thron tret' ich hiemit*, shortl before his death.

Among his distinguished pupils wer Krebs, Homilius, Agricola, Kirnber ger, Goldberg, Marpurg; J. Kaspe Vogler; Altnikol, his son-in-law, an his sons, for whom he wrote th "*Klavierbüchlein*," and the "*Kuns der Fuge*." He engraved on copper invented the "viola pomposa" an the "Lauten-Clavicembalum"; h advocated equal temperament (vid D. D.), tuning his own pianos and writ ing "*Das Wohltemperirte Klavier*," t further the cause. This work (known in English as "*The well-tempered Clavichord*," or "*The 48-Fugues*" is a set of 48 preludes and fugues, two of each to each key, major an minor. The works are very chromatic and use the keys enharmonically. Some of his improvements in finger ing still survive. Bach was littl known as a composer during his life, and few of his works were published then. He was not indeed established on his present pinnacle till Mendels sohn took up his cause, in 1829; Franz was also an important agent in preparing his scores for general use. In 1850, a hundred years after his death, the BACH-GESELLSCHAFT be gan to publish his complete works. Many other Bach societies now exist. B's. enormous list of works includes: VOCAL, 5 sets of church Cantatas for

Digitized by Google

Sundays and feast-days, "*Gottes Zeit ist die beste Zeit*," etc., secular betrothal cantatas, 2 comic cantatas, the "*Bauern Cantate*" and "*Coffee-Cantate*," a protest against the excessive use of the beverage, and *Trauerode*, on the death of the Electress of Saxony; 5 Passions, incl. the *St. Matthew*, the *St. John*, and the *St. Luke* (doubtful); a *Christmas Oratorio*, in 5 parts; 4 small masses and the Grand Mass in B min.; motets; 2 Magnificats; 5 Sanctus. INSTRUMENTAL, numerous pieces for clavichord: inventions in 2 and 3 parts; 6 "small" French suites; 6 "large" English suites; Preludes and Fugues, incl. "*Das Wohltemperirte Klavier*"; pf.-sonatas with instrs., incl. 6 famous sonatas for pf. and vln.; solo sonatas for vln. and 'cello; solos, trios, etc., for various combinations of instrs., concertos for 1 to 4 pfs., vln. and other instrs., concertos with orch. overtures and suites, and fantasias, toccatas, preludes, fugues, and chorale-arrangements for organ. The best biography of B. is by Spitta (Leipzig, 1873–80, 2 vols.; Eng. transl., London, 1884–85).

The Art of Johann Sebastian Bach.

BY SIR CHARLES HUBERT H. PARRY.

FOR more than a century before J. S. Bach came upon the scene, a succession of exceptionally gifted and earnest composers had been hard at work developing the methods and style of organ-music. Andrea Gabrieli and his nephew Giovanni Gabrieli and Claudio Merulo in Venice and Ian Pieterzoon Swelinck in Amsterdam had already done much to define its true sphere and style before the era of pure choral-music was ended. The early years of the seventeenth century saw Frescobaldi in the zenith of his fame, and his pupil Froberger following worthily in his footsteps; and throughout the century rapid progress in the accumulation of artistic methods and the development of true instrumental forms was made by such famous organists as Scheidt, Scheidemann, Pachelbel, Muffat, Reinken, and Buxtehude. And when it is considered that this branch of art already enjoyed an advantage over the new secular form of art which began to be cultivated at the end of the sixteenth century, through having its foundation securely laid in the old style of sacred choral-music, it seems natural that by the beginning of the eighteenth century it should appear to be the most mature of all the branches of art then cultivated. ¶ These circumstances had profound and far-reaching influence upon J. S. Bach's musical character. In unravelling the secrets of art he was naturally attracted by that branch which possessed methods most fully developed for the formulation of the artistic impulses which were urging him to utterance. But the attraction was enhanced by the fact that organ-music had already become a kind of appanage of German composers, and had proved the one special form of art in which the fervent religion of Teutonic Protestants found the highest artistic expression. ¶ Hence it came about

Digitized by Google

that, great as his powers were as a composer of choral-music and of suites and secular instrumental music, he was first and foremost a writer of organ-music, and inasmuch as organ-music was the only branch of art which was even approximately mature in his youthful and most impressionable days, the methods and diction of organ-music permeated and served as the foundation of his style in all branches of art which he attempted. In his earlier years he copied out and studied the works of great composers for the organ, and watched with critical appreciation the performances of great organists such as Reinken and Buxtehude. It is easy to trace in his own work the impression made on him by the interlinked suspensions of Frescobaldi and Froberger and by the vivacity of their fugue subjects; by the treatment of chorale melodies with elaborate figuration of accompanying counterpoint in which Pachelbel excelled, by the copious picturesqueness of detail and the richness and emotional force of the harmonisation of Buxtehude. ¶ He brought all such specialities of earlier composers into the sphere of his own operations, and fused them into consistency by the force of his personality, and this assimilation became the foundation of his life's work. Most of his best organ-music, such as the sonatas, preludes, fugues, fantasias, canzonas and movements founded on chorales, and the great passacaglio in C minor, belong to comparatively early years, and his concentration on this branch of work was only relieved by the production of a few church cantatas, which showed that he had begun to consider other forms of art, in which in later years he attained such comprehensive mastery. After many years spent in several organistships, came the singular central episode of his life, when the appointment as Capellmeister to the Prince of Anhalt-Cöthen caused him to apply his mind almost exclusively for some years to secular instrumental music, mainly of a domestic kind. ¶ He sought for his models and types of procedure in the suites and ordres of the French composers, such as Couperin and Dieupart; and among the examples of the so-called French overture, which came into prominence in Lulli's operas, and had found such a brilliant imitator in Muffat. He studied also the instrumental compositions of the Italians, such as the concertos of Vivaldi, and the sonatas for stringed instruments of other Italian composers such as Albinoni and Legrenzi and even German imitations of such works like Reinken's "*Hortus Musicus*"; and the outcome was a perfect outpouring of suites and partitas for the domestic keyed instruments, solo sonatas for violin, flute, viole de gamba and concertos for strings and various combinations of orchestral instruments; and last and perhaps most notable of all, the collection of the twenty-four preludes and fugues in all keys, which he called—as a sort of manifesto of his belief in the system of equal temperament, which made all keys equally available for the purposes of the composer—"*Das Wohltemperirte Clavier.*" Underlying a very large pro-

Digitized by Google

portion of the works of various kinds, even dance tunes or movements for a solo instrument like the violin, fugue principles of procedure are predominant. The lightest dance tunes have a contrapuntal texture, and in the more serious and artistic examples it is so woven as to display beautiful combinations of ornament and melodic designs, ingenious sophistications of accent and subtleties of rhythm such as are only possible in the style of instrumental counterpoint which had sprung up in the development of the artistic requirements of organ fugues. ¶ In the famous collection of preludes and fugues, which he ultimately increased to forty-eight by the addition of a second collection, the style of instrumental counterpoint which had been developed for organ-music found a new but most congenial sphere. As the works are written for the domestic keyed instruments such as the tender expressive clavichord, or the picturesque harpsichord, they necessarily illustrated different artistic intentions from such as characterised genuine organ-music. Large scope of design and powerful effects of tune were obviously out of place, and more subtle treatment and greater intrinsic interest of detail were inevitable. ¶Thus the fugue became much more compact than the organ-fugues, and the treatment of melodic line and expressive harmony more intimately human. The composer deals with more variety of style than in his organ-compositions, and many of the fugues may be taken as studies in human moods, such a playfulness and gaiety, pathos and melancholy, contemplation and fervour, merriment, dignity, and confidence. The adaptation of known principles of artistic procedure to a purpose, at that time so novel, was characteristic of Bach's attitude toward art; and this is as true of the preludes as of the fugues. The genealogy of the preludes may in some cases be traced back as far as the figurate preludes and little fantasias of such early types as were produced by the Elizabethan composers of virginal music and their contemporaries in other countries; though the form is enormously enhanced in J. S. Bach's hands by the skilful use of more definite and attractive figures, and a higher balance of organisation in each work. However, the forms of the preludes are extremely various. Some seem to be almost without precedent. As, for instance, the rapturous instrumental song with solo part and accompaniment all combined for one instrument. ¶Among the preludes are also a few of the rare anticipations of complete sonatas of the harmonic kind, movements with distinct contrast of key in the first half, "working out," and modulation in the central part, and a recapitulation of the concrete material of the opening portion to conclude with. These occasional excursions out of what seemed to be his most congenial ground, are often thoroughly successful, but all the same his venture into the Italian manner and the Italian type of form prove rather that he grasped their artistic meaning fully than that he believed in their efficiency as vehicles for the highest aspirations

Digitized by Google

of the composer. In the latter part of his life J. S. Bach dealt more in the grand forms which bring into play the methods and resources of many subordinate forms of art, both instrumental and vocal—such as the noble settings of the Passion, the masses—especially the great one in B minor—the work known as the "*Christmas Oratorio*" and the immense collection of church cantatas written for Sundays and festivals in the churches in Leipzig. In all of these branches of art he had precursors, and the types of various kinds had been explored. The Italian aria-form had been more or less transformed for German purposes before he gave it his own exceptional character and high artistic organisation. ¶ The peculiar form of expressive recitative, so earnest and deeply emotional, which became a characteristic feature of German music and prefigured much in its latest dramatic manifestations, had found worthy exposition. The treatment of chorales with rich harmonisation and elaborate part-writing and the development of the so-called motet choruses and choral fugues and even the peculiar contrapuntal treatment of the accompanying instruments had all found characteristic German exponents. Moreover, the form of Passion music had engaged the attention of composers for nearly two hundred years and had arrived at a considerable degree of development recently in the hands of Kuhnau, Keiser and Händel himself. But Bach's treatment of the scheme so immeasurably distanced all those who went before him that in later time his settings "*according to St. Matthew*" and "*St. John*" seem to stand almost alone in their pre-eminent glory. The same is the case with his church cantatas. ¶ The best work even of such composers as Buxtehude and John Christophe Bach seems singularly bald by the side of the copious variety and the inventive vigour of his work of this kind. True it is that in all such cases, and even in such mighty phenomena as the choruses in the B minor mass, he built upon the foundation his predecessors supplied and with methods they had helped to make available. ¶ His peculiar quality was to divine how the resources of art which he found in being could be applied to purposes so grand and comprehensive that it is difficult to realise that the methods were in truth the same as had been used by his forerunners. His artistic powers and insight were at such an immeasurably higher plane than those who preceded him that music seems at once to have stepped out of childishness into maturity at his bidding. ¶ In a sense his work is final and isolated. His work stands alone as the summing-up of a long period of preparation; and the summing-up in his characteristically Teutonic direction seemed so complete that nothing remained to be said in the lines which he had illustrated. No composer followed in his footsteps. Those who understood him saw that they could not approach him; and the world in general wanted a more easy-going and accommodating standard of art. So the succeeding generation

Digitized by Google

of composers cultivated the more plausible Italian manner and the easily manipulated Italian form. ¶It was not for a century that his style and methods began to exert influence, and they came back to regenerate the world growing stale with the overpersistency of harmonic forms of the sonata order. ¶Indeed it was the rise of what was called the romantic movement which brought J. S. Bach back into the hearts of men, and made his ways of procedure suggestive of new developments. The foremost prophets of the Romantic movement, Schumann and Chopin, were his most ardent admirers. ¶To the Classicists the style of J. S. Bach had seemed somewhat archaic. But as men began to long for human expression in art and the greater elasticity of form which helps to closer characterisation of mood and feeling, the richness of possibilities and the greater pliancy of the forms Bach used became more and more apparent. At the same time the perfect adaptation of means to ends which his perfect self-containment manifest may serve as a corrective and a counterpoise in the turbulent times which follow the opening of the floodgates of dramatic passion. Those who cherish a constant love of the human art of John Sebastian Bach have still a guiding light which will not betray them.

(25) **Karl Philipp Emanuel** ("the Berlin" or "Hamburg Bach"), Weimar, March (8?) 14, 1714—Hamburg (Sept. ?) Dec. 14, 1788. Son of above (vide CHART OF BACHS). Studied philosophy and law at Leipzig and Frankfort; cond. a singing society at Frankfort, for which he composed. 1737 (38?) in Berlin. Chamber-mus. and clavecinist to Frederick the Great, 1746–57 [or 1740–67?]. 1757 Hamburg as Ch. mus.-dir.; 1767 as Musikdirector of the principal church there, vice Telemann, a position held till death. He was one of the chief virtuosos of the day. He was the founder of the modern school of pianoplaying, and a pioneer of greatest importance in the sonata and symphony-forms and orchestration, his works having a graceful modernity not possessed even by most of his father's. He wrote "*Versuch über die wahre Art das Clavier zu spielen*" (2 parts, 1753–62), an important work containing detailed explanations concerning ornaments. His very numerous comps. include 210 solo pieces; 52 concertos with orch.; quartets, trios, duets, sonatas, sonatinas, minuets, polonaises, solfeggi, fugues, marches, etc., for clavier; 18 symphonies; 34 miscellaneous pieces for wind-instrs., trios; flute-, 'cello-, and oboe-concertos; soli for flute, viola di gamba, oboe, cello, and harp, etc., and 2 oratorios ("*Die Israeliten in der Wüste*," and "*Die Auferstehung und Himmelfahrt Jesu*"), 22 Passions; cantatas, etc.

(26) **Aug. Wm.**, Berlin, 1796—1869; organist, teacher, and composer. (27) (Rightly **Bak**), **Albert Ed.**, b. Gyula, Hungary, March 22, 1844; teacher, critic, writer and dram. bass; début, 1871. (28) (Dr.) **Otto**, Vienna, 1833—Unter-Waltersdorf, 1893; conductor and composer. (29) **Leonhard Emil**, b. Posen, March 11, 1849; pianist, pupil of Kullak, Wuerst and Kiel; 1874, court-pianist to Prince George of Prussia; ca. 1890, London. Composed opera *Irmengard* (London, 1892); succ. 1-act opera, *The Lady of Longford* (London, 1894); succ. 1-act comic opera,

Digitized by Google

Des Königs Garde (Cologne, 1895), etc.

Bache (bāch), (1) **Francis Edw.**, Birmingham, 1833—1858; violinist. (2) **Walter**, Birmingham, 1842—London, 1888, bro. of above; pianist and teacher. (3) **Constance**, b. Birmingham, sister and pupil of above; pupil of Klindworth and Hartvigson; since 1883 teacher, translator, and composer in London.

Bachmann (bäkh'-măn), (1) **Anton**, 1716—1800; court-musician at Berlin, instr.-maker; inv. the machine-head. His son and successor, (2) **Karl L.**, 1743—1800, court-violinist, player, married the pianist and singer (3) **Charlotte Karoline Wilhelmine Stowe**, Berlin, 1757—1817. (4) Pater **Sixtus**, Ketterhausen, Bavaria, July 18, 1754—Marchthal, near Vienna, 1818; organist and pianist of unusual precocity, and memory; said to have played by heart over 200 pieces at 9; at 12 equalled Mozart, then 10 years old, in organ-competition, at Biberach; became a Premonstrant monk, composed masses, etc. (5) **G. Chr.**, Paderborn, 1804—Brussels, 1842; clarinet-maker, soloist and teacher. (6) **Georges**, ca. 1848—Paris, 1894. (7) **Gottlob**, Bornitz, Saxony, 1763—Zeitz, 1840, organist.

Bachofen (bäkh'-ôf-ĕn), **Jn. Kaspar**, Zurich, 1692—1755; organist.

Bachrich (bäkh'-rĭkh), **Sigismund**, b. Zsambokreth, Hungary, Jan. 23, 1841; violinist, pupil and now teacher at Vienna Cons.; composed 4 comic operas incl. *Der Fuchs-Major* (Prague, 1889), etc.

Ba(c)ker-Gróndahl (bäk'-ĕr grōn'-däl), **Agathe**, b. Holmestrand, Norway, Dec. 1, 1847; pianist and composer; pupil of Kjerulf, Bülow and Liszt; she married 1875, Gróndahl, singing-teacher in Christiania.

Back'ers, Americus. Vide BROADWOOD.

Back'ofen, Jn. G. H., Durlach, Baden, 1768 — Darmstadt, 1839; virtuoso and manufacturer of wind-instrs. at Darmstadt; writer and composer.

Ba'con, Richard Mackenzie, Norwich, Engl., 1776—1844; teacher and writer.

Badarczevska (bä-dăr-chĕf'-shkä), **Thela**, Warsaw, 1838—1862; she composed "*La prière d'une vierge*," etc.

Bader (bä'-dĕr), **K. Adam**, Bamberg, 1789—Berlin, 1870; cathedral-organist, Bamberg (1807); later first tenor Berlin court opera (1820–45).

Badia (bä-dē'-ä), (1) **Carlo Ag.**, Venice, 1672—Vienna, 1738; court-composer at Vienna. (2) **Luigi**, Tirano, Naples, 1822—Milan, 1899; composed 4 operas.

Bagge (bäg'-gĕ), **Selmar**, Coburg, 1823—Basel, 1896; editor and composer.

Bagnolesi (bän-yō-lä'-zē), Italian contralto in London, 1732.

Bahn, Martin. Vide TRAUTWEIN.

Bähr (or **Bär**, or **Beer**) (bär), **Jn.**, St. Georg (Austria), 1652—1770; court-conductor and writer of satirico-musical pamphlets signed "*Ursus murmurat*," "*Ursus triumphat*," etc.

Bai (or **Baj**) (bä'-ē), **Tommaso**, Crevalcuore, near Bologna, ca. 1660—Rome, Dec. 22, 1714; tenor at the Vatican; conductor, 1713; composed a *Miserere*, sung in the Papal Chapel, during Holy Week, alternately with those by Allegri and Baini.

Baif (bĭf), **Jn. A. de**, Venice, 1532—Paris, 1589; composer.

Baildon (bāl'-dŭn), d. London, 1774, Gentleman of the Chapel Royal, and composer.

Bai'ley, Marie Louise, b. Nashville, Tenn., Oct. 24, 1876; Leipzig, Cons. Pupil of C. Reinecke, winning a scholarship, and with Leschetizky; début, 1893, Gewandhaus, Leipzig; Chamber-virtuoso to King Albert of Saxony; now lives in Vienna.

Baillot (bī'-yō), (1) **P. M. Fran. de Sales**, Passy, Oct. 1, 1771—Paris, Sept. 15, 1842; eminent violinist, pupil

Digitized by Google

of Polidori, Sainte, Marie, and Pollani; later prof. of vln. at the Paris Cons.; toured Europe; 1821, leader at the Grand Opera; 1825, solo violinist, Royal Orch.; wrote famous "*L'Art du Violon*" (1834) and "*Méthode du Violon*;" composed 10 vln. concertos, 3 string-quartets, 24 preludes in all keys, etc. (2) **René Paul**, Paris, 1813—1889; son of above, Prof. at Paris Cons.

Baini (bä-ē'-nē), **Abbate, Gins.**, Rome, 1775—1844; composer and conductor at St. Peter's; wrote famous life of Palestrina.

Baj (bä'-ē). Vide BAI.

Bajetti (bä-yĕt'-tē), **Giov.**, Brescia, ca. 1815—Milan, 1876; violinist, conductor and dram. composer.

Ba'ker., (1) **G.**, Exeter, England, 1773—Rugeley, 1847; organist, violinist, and composer. (2) **Benj. Franklin**, b. Wenham, Mass., July 10, 1811; singer, teacher, and editor.

Balakirew (bä-lä-kē'-rĕf), **Mily Alexejevitch**, b. Nijni-Novgorod, Russia, 1836; studied at Kasan Univ., as a musician, self-taught; début as pianist in St. Petersburg, 1855; founded the "Free Music School," 1862; 1866, opera-conductor Prague; 1867–70, conductor Imp. Music Society, St. Petersburg, retired 1872; composed a symph. poem "*Tamara*"; music to "*King Lear*;" Russian, Czech and Spanish overtures; an Oriental fantasia, "*Islamei*," for pf., etc.; pub. 1866, a coll. of Russian Folk-songs. 1901, Symphony in C.

Balart (bä-lärt'), **Gabriel**, Barcelona, 1824—1893; studied in Paris; conductor, later director Barcelona Cons.; composed zarzuelas (Vide D. D.).

Balat'ka, Hans, Hoffnungsthal, Moravia, 1827—Chicago, 1899; studied at Vienna; 1849, America; 1851, founded the Milwaukee Musikverein; 1860, conductor of Chicago Philh. Soc.; composed cantatas, etc.

Balbâtre or **Balbastre** (bäl-bätr), **Claude Louis**, Dijon, 1729—Paris, 1799; pupil and friend of Rameau; organist and composer.

Balbi (bäl'-bē), (1) **Ludovico**, composer and conductor at S. Antonio, Padua; ca. 1606, Franciscan monastery, Venice. (2) (Cav.), **Melchiore**, Venice, 1796—Padua, 1879; church-conductor, theorist and composer.

Baldassari (bäl-däs-sä'-rē), **Benedetto**, Italian tenor in London, 1721.

Bal'denecker, (1) **Nikolaus**, b. Mayence, 1782; violinist. (2) **Konrad**, b. 1828; pianist.

Baldewin (bäl-dĕ-vĕn). Vide BAULDEWIJN.

Balfe (bälf), **Michael Wm.**, Dublin, May 15, 1808—Rowney Abbey, Hertfordshire, Oct. 20, 1870; operatic composer; pupil of O'Rourke, Ireland, and C. F. Horn, London; 1824, violinist Drury Lane; also sang in London; went to Italy with his patron Count Mazzara, and studied comp. with Frederici at Rome, and singing with F. Galli at Milan; his ballet *La Pérouse*, prod. there (1826); pupil of Bordogni, and first barytone at the Ital. Opera, Paris (1828), and elsewhere till 1835; composed several Italian operas; m. the Hungarian singer **Lina Rosen** (1808—London, 1888); he ret. to England, 1835, and prod. *The Siege of Rochelle* (Drury Lane); failed as manager; went to Paris, returned 1843, and prod. *The Bohemian Girl*, very successful everywhere; prod. Paris, 1856, in 5-act version as "*La Bohémienne*." In 1857. his daughter **Victorie** made her début in Italian opera; 1864, he retired to his country-seat, Rowney Abbey; he composed 31 operas in all, including *The Rose of Castile* (1857); *Satanella* (1858); *Il Talismano* (1874); biog. by C. L. Kenny (London, 1878), and W. A. Barrett (do. 1882).

Ballabene (bäl-lä-bä'-nĕ), **Gregorio**, lived 18th cent. (?); composed a remarkable Kyrie and Gloria in 48 real parts, performed at Rome, 1770.

Digitized by Google

Ballazarini (băl-lă-tsă-rē'-nē) (or **Baltagerini**), Italian violinist; came from Piedmont to Paris, 1577, and was court-intendant to Catherine de Medicis, who gave him the name "**M. de Beaujoyeulx**"; founder of the ballet, and indirectly of French opera.

Ballard (băl'-lăr'), a family of French music-printers; founded 1552 by **Robert B.**, with a patent, from Henri II., as "Seul imprimeur de la musique de la chambre, chapelle et menus plaisirs du roy." The patent expired 1776 after being held by **R.**, and his brother-in-law, **Adrien la Roy**; by **Pierre B.**, 1633; **Robt. Ed. Christophe**, 1673; **J. Bapt. Christophe**, 1695; **Chp. J. Fran.**, 1750; **P. Robt. Chp.**, 1763.

Baltagerini. Vide BALLAZARINI.

Balthasar (called **Balthasar-Florence**) (băl-tă-zăr flô-răńs), **H. Mat.**, b. Arlon, Belgium, Oct. 21, 1844; pupil of Fétis; m. (1863) a daughter of the instr.-maker Florence; composed operas, etc.

Baltzar (bălt'-tsăr), **Thos.**, Lübeck, ca. 1630—London, 1663; eminent court-violinist in England from 1656.

Balt'zell, Willard J., b. Philadelphia, U. S. A., d. 1900; teacher Ohio Wesleyan University, Ohio; composed songs.

Banchieri (băn-kĭ-ā'-rē), **Adr.**, Bologna, 1567 (?)—1634; theorist and organist.

Banck (bänk), **K.**, Magdeburg, 1809—Dresden, 1889; critic and vocal teacher.

Banderali (băn-dā-rä'-lē), **Davidde**, Lodi, 1780—Paris, 1849; buffo tenor, then teacher at Paris Cons.

Bandini (băn-dē'-nē), (1) **Primo**, b. Parma, Nov. 29, 1857; pupil R. School of Music there; composed successful operas *Eufemio di Messina* (Parma, 1878), *Fausta* (Milan, 1886), *Janko* (Turin, 1897). (2) **Uberto Rieti**, b. Umbria, March 28, 1860; pupil of Giustiniani, Boldoni, Rossi Tergiani, and Sgambati; composed prize overture "*Eleonora*," symphony, etc.

Bandrowski (băn-drôf'-shkĭ), **Alex.** Ritter **von**, b. Lubackzon, Galicia, April 22, 1860; operatic tenor, studied Cracow University, then with Sangiovanni, Milan, and Salvi, Vienna: début Berlin; for some years leading tenor Cologne opera; has sung also in Russia, and oratorio in England; sang Paderewski's *Manru* at Warsaw and in New York 1902.

Banès (bä-nĕs), **A. Anatole**, b. Paris, June 8, 1856; pupil of E. Durand; officer of pub. instruction; composer of operettas; lives in Paris.

Ban'ester, Gilbert, 16th cent.; English composer of Flemish influences.

Ban'ister, (1) **J.**, London, 1630—1676(79?); court-violinist and composer. (2) **J. (Jr.)**, d. 1735; son of above; court-violinist. (3) **Chas. Wm.**, 1768—1831; composer. (4) **Hy. Joshua**, London, 1803—1847. (5) **Hy. Chas.**, London, 1831—1897, son of (3); pianist, teacher, and writer; pub. "*Lectures on Musical Analysis*," etc.

Banks, (1) **Benj.**, vln.-maker, London, 1750—1795, succeeded by his son (2) **Benj. (Jr.)**. Two other sons, (3) **James**, and (4) **H.**, were also vln.-makers.

Bannelier (bă-nĕl-yā), **Chas.**, Paris, 1840—1899; writer.

Banti-Giorgi (bän'-tē-jôr'-jē), **Brigida**, Crema, Lombardy, 1759—Bologna, Feb. 18, 1806; dram. soprano; first a *chanteuse* in a Paris café, later engaged at the Grand Opera; toured Europe with great success; her voice was remarkable in compass and evenness, but she was musically illiterate; m. the dancer Zaccaria Banti.

Ban'tock, Granville, b. London, Aug. 7, 1868; studied R. A. M., took 1st. Macfarren Prize for comp.; his first work, dram. cantata "*The Fire-Worshippers*," successful prod., 1889; successful 1-act romantic opera *Caedmar* (London, 1892); conductor of Gaiety Theatre Troupe; composed

Digitized by Google

other operas (text and mus.), also symph. overture "*Saul*"; dram. symphony in 24 parts, "*The Curse of Kehama*," etc.

Bap'tie, David, b. Edinburgh, Nov. 30, 1822; lives in Glasgow; composed anthems, etc.; compiled hymn-books.

Baptiste (rightly **Baptiste Anet**) (băp-tēst-ă-nā), violinist at Paris, 1700, where he introduced Corelli's works.

Barbaco'la. Vide BARBIREAU.

Barbedette (bărb-dĕt), **H.,** b. 1825; writer and composer.

Barbaja (bär-bä'-yä), **Domenico,** Milan, 1778—Posilippo, 1841; impresario.

Barbarieu. Vide BARBIREAU.

Barbarini (bär-bä-rē'-nē), **Manfredo Lupi;** lived 16th cent.; composed motets under the name of "Lupi" (q. v.).

Barbel'la, Emanuele, d. Naples, 1773; violinist and composer.

Barbereau (bär-bŭ-rō), (1) **Maturin-Aug. Bal.,** Paris, 1799—1879; conductor and theorist. (2) Vide BARBIREAU.

Barbier (bärb-yā), (1) **Fr. Ét.,** Metz, 1829—Paris, 1889; teacher and leader; composed over 30 operas. (2) **Jules Paul,** Paris, 1825—Jan., 1901. collaborator with Carré, in the libretti of many operas, including *Les Noces de Jeannette* (Massé); *Le Pardon de Ploërmel* (Meyerbeer); *Faust* (Gounod); *Philémon et Baucis* (Gounod); *Roméo et Juliette* (Gounod); *Hamlet* (Ambr. Thomas). (3) **Paul,** b. Paris, 1854, son of above, librettist.

Barbieri (bär-bĭ-ā'-rē), (1) **Carlo Emm. di,** b. Genoa, 1822—Pesth, 1867; conductor and dram. composer. (2) **Francisco Asenjo,** Madrid, 1823—1894; very pop. composer of *Zarzuelas* (Vide D. D.).

Barbireau (bär-bĭ-rō) (or **Barbiriau, Barbarieu, Barbyria'nus, Barberau, Barbingaut** (bär-băn-gō), or **Barbaco'la**), d. Aug. 8, 1491; from 1448 choirmaster of Nôtre-Dame, notable cptist., composed masses, etc.

Barbot (bär-bō), **Jos. Th. Désiré,** Toulouse, 1824—Paris, 1897; tenor; created "*Faust*," 1859; 1875, prof. Paris Cons.

Bardi (bär'-dē), **Giov.,** conte **del Vernio,** Florentine nobleman and patron of the 16th cent., under whose influence the attempted revival of the Greek lyric drama led to modern opera. At his house "*Dafne*" was performed. (Vide PERI.)

Bargaglia (bär-gäl'-yä), **Scipione,** Neapolitan composer, said to have first used the word "concerto" (1587).

Barge (bär'-gĕ), **Jn. H. Wm.,** b. Wulfsahl, Hanover, Nov. 23, 1836; self-taught flutist; 1867–95 first flute, Leipzig Gewandhaus Orch., retired on pension; teacher Leipzig Cons.; wrote "Method for Flute"; composed 4 orchestral flute-studies, etc.

Bargheer (bär'-khār), (1) **K. Louis,** b. Bückeburg, Dec. 31, 1833; violinist; pupil of Spohr, David, and Joachim; 1863, court-conductor at Detmold, made concert-tours; 1879–89, leader Hamburg Phil. Soc., teacher in the Cons.; later leader in Bülow orch. (2) **A.,** b. Bückeburg, Oct. 21, 1840, brother of above, pupil of Spohr; court-violinist Detmold; since 1866, Prof. Basel Sch. of Music.

Bargiel (bär'-gēl), **Woldemar,** Berlin, Oct. 3, 1828—Feb. 23, 1897; important composer; pupil, Leipzig Cons.; later Prof. in Cologne Cons.; 1865, dir. and cond. of the Mus. Sch., Amsterdam; 1874 Prof. R. Hochschule, Berlin; 1882, Pres. "Meisterschule für musikalische Komposition"; composed 3 overtures "*Zu einem Trauerspiel* (*Romeo and Juliet*)" "*Prometheus*," "*Medea*"; a symphony; 2 psalms for chorus and orchestra; pf.-pcs., etc.

Baril'li, A., 1826—Naples, 1876; half-brother of Adelina Patti.

Bar'ker, Chas. Spackmann, b. Bath, 1806—Maidstone, 1879; organ-builder; invented the pneumatic lever.

Digitized by Google

Bärman (bär'-män), (1) **H. Jos.**, Potsdam, 1784—Munich, 1847; clarinet-virtuoso and composer. His brother (2) **K.**, 1782—1842, was a bassoonist, (3) **K., (Sr.)**, son of **H. J. B.**, was a clarinettist; his son (4) **K., (Jr.)**, b. Munich, July 9, 1839; pupil of Liszt and Lachner; teacher at Munich Cons., lives in Boston, Mass., as pianist and teacher; composed piano pieces.

Bar'nard, (1) Rev. **Jn.**, canon St. Paul's Cathedral, London; pub. 1641 the first coll. of cathedral-music. (2) Mrs. **Chas.** (née **Alington**), 1830—Dover, 1869; composed popular songs, etc., under name "**Claribel.**"

Barn'by, (1) **Rob.**, York, England, 1821 — London, 1875; alto-singer, Chapel Royal. (2) Sir **Jos.**, York, Engl., Aug. 12, 1838—London, Jan. 28, 1896; choirboy at 7; at 10 taught other boys; at 12 organist; at 15 music-master; 1854 entered the R. A. M., London; then organist various churches and cond.; 1875, precentor and dir. at Eton; 1892 Principal of Guildhall Sch. of Mus.; knighted, July, 1892; composed, "*Rebekah*," a sacred idyll (1870); Psalm 97; Service in E, etc.

Barnes, Robt., violin-maker, London, 1760—1800.

Barnett, (1) **J.**, Bedford, England, July 1, 1802—Cheltenham, April 17, 1890, "The father of English opera"; pupil of C. E. Horn, Price, and Ries; brought out his first opera "*Before Breakfast*," 1825; "*The Mountain Sylph*" (1834); the very succ. "*Fair Rosamond*" (1837), and "*Farinelli*" (London, 1838); 1841, singing teacher at Cheltenham; left 2 unfinished oratorios, a symphony, etc. (2) **Jos. Alfred**, London, 1810—(?), 1898; bro. of above; composer. (3) **J. Francis**, b. London, Oct. 16, 1837, nephew of above; studied with Dr. Wylde (1849); and at R. A. M., and Leipzig Cons.; début as pianist, 1853; 1883, prof. at R. Coll. of Mus.; composed oratorio "*The Raising of Lazarus*" (1876), symphony in A min., "Ouverture symphonique" (1868), overture to *Winter's Tale* (1871), cantatas, etc.

Baron (bä'-rōn), **Ernst Gl.**, Breslau, 1696—Berlin, 1760; court-lutenist and theorbist; writer and composer.

Barré (or **Barra**) (bär-rā or bär'-rā), (1) **Léonard**, b. Limoges; singer in Papal Chapel (1537) and special musical envoy to the Council of Trent (1545); composed madrigals and motets. (2) **A.**, printer, etc., Rome, 1555–70, later Milan.

Barret (bär-rā), **A. M. Rose**, 1804—Paris, 1879; oboist.

Bar'rett, (1) **J.**, 1674—London, 1735 (8?); organist. (2) **Thos.**, violin-maker, London, 1710–30. (3) **Wm. Alex.**, Hackney, Middlesex, 1836—London (?), 1891; editor and writer; co-editor with Sir John Stainer of a "Dict. of Music. Terms."

Barrien'tos, Maria, b. Barcelona, ca. 1884; singing with wonderful success in Rome at 11 years; took two medals for violin-playing.

Bar'rington, Daines, London, 1727—1800; lawyer and musical essayist.

Bar'ry, Chas. Ainslie, b. London, June 10, 1830; pupil of Cologne Cons. and Leipzig Cons.; editor and organist; composed a symphony, 2 overtures, etc.

Barsanti (bär-sän'-tē), **Fran.**, Lucca, ca. 1690—1760; flutist, oboist, and composer; 1750, viola-player at London.

Barsot'ti, Tommaso G. F., Florence, 1786—Marseilles, 1868; teacher and composer.

Bartay (bär'-tä-ē), (1) **Andreas**, Széplak, Hungary, 1798—Mayence, 1856; 1838 Dir. Nat. Th. Pesth; composed Hungarian operas, etc. (2) **Ede**, Oct. 6, 1825—Sept., 1901; son of above; pupil Nat. Mus. Academy, Pesth; founded pension-fund for musicians; composed overture, "*Pericles*," etc.

Digitized by Google

Bartei (bär-tā'-ē), **Girolamo,** general of Augustinan monks at Rome; publisher and composer (1607–18).

Bartel (bär'-tĕl), (1) **Aug.,** Sondershausen, 1800—1876; son of (2) **H. B.,** trumpeter in the court-band; and brother to (3) **Adolf,** 1809—1878, member of the same band. **Aug.** was an excellent teacher, and trained as 'cellists, his sons, (4) **Ernst,** 1824—Remschied, 1868, and (5) **Gunther,** b. 1833; pupil also of Dehn; lives in Düsseldorf, as writer and composer.

Bart (bärt), (1) **Chr. Samuel,** Glauchen, Saxony, 1735—Copenhagen, 1809; oboist. (2) **F. Phil. K. Ant.,** b. Cassel, ca. 1773; son of above; composer. (3) **Jos. Jn. Aug.,** b. Grosslippen, Bohemia, 1781; 1810–30, tenor, Vienna. (4) **Gustav,** Vienna, 1800—Frankfort, 1897; son of (3); pianist and conductor. (5) **K. H.,** b. Pillau, Prussia, July 12, 1847; pianist, pupil of Von Bülow, Bronsart, and Tausig; 1871, teacher at R. Hochschüle für Musik, conductor of the Philh. concerts at Hamburg (vice von Bülow). (6) **Richard,** left-handed violin-virtuoso; Univ. Mus. Dir. Marburg, till 1894; since then Dir. of Hamburg Philh. Concerts.

Barthe, Grat-Norbert (grä-nôr-bĕr-bärt), b. Bayonne, France, June 7, 1828; pupil Paris Cons., 1854: won the Grand Prix de Rome; wrote cantata "*Francesca da Rimini*"; composed operas "*Don Carlos*" and "*La Fiancée d'Abydos*" (1865); oratorio, "*Judith,*" etc.

Barthel (bär'-tĕl), **Jn. Chr.,** Plauen, Saxony, 1776—Altenburg, 1831; court-organist.

Barthélemon (bär-tā-lĕ-môn) (in English **Bar'tleman**), **Fran. Hip.,** Bordeaux, 1741—London, 1808; violinist and composer.

Bartholdy (bär-tôl-dē), **Jakob Salomon** (of Jewish parents), Berlin, 1779—Rome, 1825; diplomatist and writer.

Barthol'omew, Wm., London, 1793—1867; translator.

Bart'lett, (1) **J.,** 17th century, English composer. (2) **Homer Newton,** b. Olive, N. Y., Dec. 28, 1846; pupil of S. B. Mills, Max Braun, Jacobson, etc. From 14 organist New York churches; now at Madison Av. Bapt. Ch.; published a sextet, a cantata "*The Last Chieftain,*" many songs, etc.; opera, "*La Vallière,*" oratorio, "*Samuel,*" etc., in MS.

Bartoli (bär-tō'-lē), Padre **Erasmo,** Gaeta, 1606—Naples, 1656; church-composer under the name "Padre Raimo."

Bartolini (lē'-nē), **V.,** Italian male soprano, in London, 1782.

Bartolo (bär-tō'-lō), Padre **Daniele,** Ferrara, 1608—Rome, 1685; Jesuit theorist.

Baselt (bä'-zĕlt), **Fritz (Fr. Gv. O.),** b. Oels, Silesia, May 26, 1863; pupil of Köhler and Bussler; music-dealer, teacher and conductor Breslau, Essen and Nürnberg; since 1894, director of Philh. Verein, and "Sängervereinigung" (ca. 1,200 voices), Frankfort-on-Main; composed 9 operettas, nearly 100 male choruses, etc.

Basevi (bä-sā'-vē), **Abramo,** Leghorn, 1818—Florence, 1885; journalist and composer.

Ba'sil (Saint), **The Great,** Caesarea, 329—Cappadocia, 379; bishop; reputed introducer of congregational (antiphonal) singing into the Eastern Ch., preceding St. Ambrose in the Western.

Basili (bä-zē'-lē), (1) **Dom. Andrea,** 1720—Loreto, 1775; conductor and composer; his son (2) **Fran.,** Loreto, 1766—Rome, 1850; prod. 11 operas, and several dram. oratorios in Rome; 1837, conductor at St. Peter's, Rome; composed also symphonies, etc.

Basiron (bä'-sĭ-rōn), **Giovanni,** developed the motet, ca. 1430—1480.

Bassani (bäs-sä'-nē), (1) **Giov.,** ca. 1600; conductor at St. Mark's, Venice. (2) (or **Bassiani**), **Giov. Bat.,** Padua, ca. 1657—Ferrara, 1716; vio-

Digitized by Google

linist, conductor and composer. (3) **Geron.**, b. Padua, 17th cent.; singer, teacher and composer.

Bassano (bäs-sä'-nō) ,———; woman pianist; début, London, Philh. Society, 1842.

Basselin (bäs-lăń), **Olivier,** lived at Vire, France, 15th cent.; a fuller whose songs were said to have been first given the name "Vau de Vire," whence, vaudeville.

Bassevi (bäs-sā'-vē), **Giacomo.** Vide CERVETTO.

Bass'ford, Wm. Kipp, b. New York, April 23, 1839; pupil of Samuel Jackson; toured the U. S. as pianist; now organist at East Orange, N. J.; also composer.

Bassi (bäs'-sē), **Luigi,** Pesaro, 1766—Dresden, 1825; barytone and director; Mozart wrote the rôle of "Don Giovanni" for him.

Bassiron (bäs-sĭ-rôń), **Ph.,** 15th cent.; Netherland contrapuntist; composed masses.

Bastardella. Vide AGUJARI.

Bastiaans (bäs'-tē-äns), (1) **J. G.,** Wilp, 1812—Haarlem, 1875; organist and teacher at Amsterdam and at St. Bavo's; his son and successor (2) **Jn.,** 1854—1885; teacher and composer.

Baston (bäs-tôń), **Josquin,** lived, 1556, Netherlands; contrapuntist.

Batch'elder, J. C., b. Topsham, Vt., 1852; pianist and organist; pupil of Haupt, Ehrlich, Loeschhorn, Berlin; organ-teacher in Detroit (Mich.) Cons.

Bates, (1) **Joah,** Halifax, 1741—London, 1799; conductor; promoter and conductor of the famous "Händel Commemoration" festivals in London (1784–91). (2) His wife was a singer. (3) **Wm.,** 1720—1790 (?); English opera composer.

Ba'teson, T., England, ca. 1575—after 1611; organist and composer of madrigals.

Bathe (bāth), **Wm.,** Dublin, 1564—Madrid, 1614; writer.

Batiste (bă-tēst), **A. Éd.,** Paris, 1820–1876; organist, teacher and composer.

Batistin (bă-tēs-tăń). Vide STRUCK, J. B.

Bâton (bă-tôń). (1) **H.,** 18th cent. musette-player. His brother (2) **Chas.** (le jeune) performed on the vielle; also composer and writer, 1757.

Batta (bät'-tä), (1) **Pierre, Maastricht,** Holland, 1795—Brussels, 1876; 'cellist and teacher. His sons were (2) **Alex.,** b. Maastricht, July 9, 1816; 'cellist and composer. (3) **J. Laurent,** Maastricht, 1817—Nancy, 1880; pianist and teacher. (4) **Jos.,** b. Maastricht, April 24, 1824; 'cellist; pupil of Brussels Cons., took 2d Grand Prix for comp. in 1845; since 1846 player at the Opéra-Comique, Paris; composed symphonies, etc.

Battaille (bät-tĭ'-yŭ), **Chas. Aimable,** Nantes, 1822—Paris, 1872; dram. bass.

Batanchon (bät-tăń-shôn), **F.,** Paris, 1814—1893; 'cellist; inv. (1846) a small 'cello, the "barytone."

Bat'tan, Adrian, ca. 1585—ca. 1637; English organist.

Bat'tishill, Jonathan, London, 1738—Islington, 1801; conductor and dram. composer.

Battista (bät-tēs'-tä), **V.,** Naples, 1823—1873; dram. composer.

Battistini (bät-tēs-tē'-nē), **Mattia,** b. Rome (?) Nov. 27, 1857; dram. barytone; début, Rome, 1878; sang at Buenos Ayres and principal theatres in Europe.

Battmann (bät'-măn), **Jacques L.,** Maasmünster, Alsatia, 1818—Dijon, 1886; organist.

Batton (bät-tôń), **Désiré Alex.,** Paris, 1797—Versailles, 1855; teacher and dram. composer.

Battu (bät-tŭ), **Pantaléon,** Paris, 1799—1870; violinist and composer.

Baudet (bō-dā), **Hubert Cyrille;** invented "piano-violin," or "piano-quatuor," 1865.

Baudiot (bōd-yō), **Chas. N.,** Nancy, 1773—Paris, 1849; 'cellist.

Digitized by Google

Baudoin (or **Baudouyn**) (bō-dwăń). Vide BAULDEWIJN.

Bauer (bow'-ĕr), (1) **Chrysostomus,** 18th cent. organ-builder at Würtemberg. (2) **Harold,** b. London, 1873, of English mother and German father; played violin in public at 9; studied with Gorski, Paris; then the piano, in 1892, under Paderewski; début as pianist, Paris, 1893; has toured Europe and, since 1900, America, with great success.

Bauldewijn (bōd-wăń) (or **Baulduin, Baldewin, Balduin, Baudoin, Baudouyn**), **Noël** (**Natalis**), Antwerp, 1513 (or 1518?)—1529; conductor at Nôtre Dame; and composer.

Baumbach (bowm'-bākh), (1) **Fr. Aug.,** 1753—Leipzig, 1813; conductor and writer. (2) **Ad.,** Germany, 1830 (?)—Chicago, 1880; teacher and composer.

Baumfelder (bowm'-fĕlt-ĕr), **Fr.,** b. Dresden, May 28, 1836; pianist; pupil of J. Otto, and Leipzig Cons.

Baumgart (bowm'-gärt), **E. Fr.,** Grossglogau, 1817—Warmbrunn, 1871; editor.

Baumgarten (bowm'-gärt-ĕn), (1) **Gotthilf von,** Berlin, 1741—Gross-Strelitz, Silesia, 1813; composed 3 operas. (2) **K. Fr.,** Germany, 1754—London, 1824; violinist and dram. composer.

Baumgärtner (bowm'-gĕrt-nĕr), (1) **Aug.,** Munich, 1814—1862; writer on "musical shorthand," etc. (2) **Wm. (Guillaume),** 1820—Zurich, 1867; composer and mus. dir. at St. Gallen.

Bäumker (bīm'-kĕr), **Wm.,** b. Elberfeld, Oct. 25, 1842; chaplain and school-inspector, Niederkrüchten; wrote biogs. of Palestrina, Lassus, etc.

Bausch (bowsh), (1) **L. Chr. Aug.,** Naumburg, 1805—Leipzig, 1871; maker of violins and bows. His 2 sons were also vln.-makers: (2) **Ludwig** (1829—Leipzig, 1871); lived New York, then in Leipzig; and (3) **Otto,** 1841—1874.

Bausznern (bows'-nĕrn), **Waldemar von,** b. Berlin, Nov. 29, 1866; studied at Kronstadt, Pesth, Vienna and with Bargiel and Fr. Kiel at the Berlin Hochschule; since 1894 lives in Dresden, as dir. Singakademie and Leidertafel; composed a symphony, overtures, a Zigeuner suite, a music-drama "*Dichter und Welt*" (Weimar, 1897), etc.

Bayer (bī'-ĕr), **Josef,** b. Austria, ca. 1851—1871; 2d violinist, Court Opera, Vienna, 1882, ballet-director, composed operettas, etc.

Bay'ly, Rev. **Anselm,** 1719—1792; English writer.

Bazin (bă-zăń), **Fran. Ém. Jos.,** Marseilles, 1816—Paris, 1878; dram. composer.

Bazzini (bäd-zē'-nē), **A.,** Brescia, March 11, 1818—Milan, Feb. 10, 1897; violinist; pupil of Camisani; at 17 conductor Church of S. Filippo, where he prod. masses and vespers, and 6 oratorios with full orch., and gave successful concert-tours through Europe. 1873, prof. of comp., 1882, dir. of Milan Cons. In his compositions his native melodiousness gained unusual value from a German solidity of harmony.

Bazzino (bäd-zē'-nō), (1) **Fr. M.,** Lovere (Bergamo), 1593—Bergamo, 1660; theorbo virtuoso. (2) **Natale,** d. 1639; composed masses.

Bé, Le. Vide LE BÉ.

Beach, Mrs. **H. H. A.** (née **Amy Marcy Cheney**), b. Henniker, N. H., Sept. 5, 1867; pianist and composer; pupil of E. Perabo and K. Baermann (pf.), and Junius W. Hill (harmony); self-taught in cpt., comp. and orchestration, having transl. Berlioz and Gevaert for her own use; Pres. Board of Councillors, N. E. Cons., Boston; composed "*Gaelic*" symphony, Mass with orch., songs, etc.

Beale, (1) **Wm.,** Landrake, Cornwall, 1784—London, 1854; famous glee-composer. (2) **J.,** London, ca. 1796; pianist. (3) **Thos. Willert,** b. London, 1828; a lawyer and pupil of Roeckel; one of the founders of the

Digitized by Google

New Philh. Soc.; composed operettas; used pen-name "Walter Maynard."

Béanon (bā-ä-nôṅ), **Lambert de,** conductor at Sistine Chapel, Rome, before Josquin des Prés.

Beard, J., England, ca. 1717—Hampton, 1791; eminent tenor for whom Händel wrote the tenor rôles in his chief oratorios.

Beauchamps (bō-shäṅ), **P. Fran. Godard de,** Paris, ca. 1689—1761; writer.

Beaujoyeulx (bō-zhwä-yŭ), **de.** Vide BALLAZARINI.

Beaulieu (rightly **Martin**) (bōl-yŭ', or măr-tăṅ), **M. Désiré,** Paris, 1791—Niort, 1863; patron, writer and composer.

Beaumavielle (bō-măv-yĕl), d. Paris, 1688; barytone; he sang in the first French opera, 1671.

Beauquier (bōk-yā), **Chas.,** b. ca. 1830; writer of "Philosophie de musique" (1865), and librettist.

Beaz'ley, Jas. Chas., b. Ryde, Isle of Wight, 1850; lives there as composer; pupil of R. A. M.

Beccatel'li, Giov. Fran., d. Florence, 1734; cond. at Prato and writer.

Becher (bĕkh'-ĕr), (1) **Alfred Julius,** Manchester, 1803—Vienna, 1848; editor. (2) **Jos.,** b. Neukirchen, Bavaria, Aug. 1, 1821; composed over 60 masses, etc.

Bechstein (bĕkh'-shtīn), **Fr. Wm. K.,** b. Gotha, June 1, 1826; 1856, worked in German factories; later established the well-known piano factory in Berlin.

Beck, (1) **David,** Germany, ca. 1590; organ-builder. (2) **Reichardt K.,** lived in Strassburg, ca. 1650; composer. (3) **Jn. Philip,** 1677; editor. (4) **Michael,** b. Ulm, 1653; writer. (5) **Gf. Jos.,** Podiebrad, Bohemia, 1723—Prague, 1787; Dominican (later Provincial) friar; organist. (6) **Chr. Fr.,** b. Kirchheim, ca. 1755; composer. (7) **Fz.,** Mannheim, 1730—Bordeaux, 1809; court-violinist. (8) **Fr. Ad.,** pub. at Berlin, "*Dr. M. Luther's Gedanken über die Musik,*" 1825. (9) **K.,** 1814—Vienna, 1879; tenor; created "*Lohengrin.*" (10) **Jn. Nepomuk,** Pesth, 1828—Vienna (?) 1893; dram. barytone. (11) **Jos.,** b. June 11, 1850; son of above; barytone, sang in Austria, Berlin (1876), and Frankfort (1880). (12) **Johann Heinrich,** b. Cleveland, Ohio, Sept. 12, 1856; violinist; pupil Leipzig Cons.; lives Cleveland; founded the "Schubert Quartet"; composed overtures to Byron's "*Lara,*" to "*Romeo and Juliet;*" cantata "*Deukalion*" (Bayard Taylor), etc.

Becké (bĕk'-ā), **Jn. Baptist,** b. Nürnberg, 1743; court-flutist, in Münich, 1776.

Beck'el, James Cox, b. Philadelphia, Dec. 20, 1811; pupil there of Trajetta; later music-publisher in Phila., and editor of "*Musical Clipper*"; composed cantatas, etc.

Beck'er, (1) **Dietrich** (1668), composer at Hamburg, 1668. (2) **Jn.,** Helsa, near Cassel, 1726—1803; court-organist. (3) **K. Fd.,** Leipzig, 1804—1877; organist and writer. (4) **Konstantin Julius,** Freiberg, Saxony, 1811—Oberlössnitz, 1859; editor. (5) **Val. Ed.,** Würzburg, 1814—Vienna, 1890; dram. composer. (6) **Georg,** b. Frankenthal, Palatinate, June 24, 1824; pianist and writer; lives in Geneva; pub. "*La Musique en Suisse*" (1874), etc. (7) **Albert Ernst Ant.,** Quedlinburg, June 13, 1834—Berlin, Jan. 10, 1899; pupil of Bonicke and Dehn; 1881, teacher of comp. at Scharwenka's Cons.; also conductor Berlin cathedral choir; composed a noteworthy symphony, a Grand Mass in B♭ min. (1878), and oratorio "*Selig aus Gnade,*" etc. (8) **Jean,** Mannheim, May 11, 1833—Oct. 10, 1884; violinist, leader Mannheim orch.; after concert-tours, lived in Florence and founded the famous "Florentine Quartet"; toured with his children. (9) His daughter **Jeanne,** b. Mannheim, June 9, 1859; pianist, pupil of

Digitized by Google

Reinecke and Bargiel. (10) **Hans.**, b. Strassburg, May 12, 1860; viola-player, pupil of Singer. (11) **Hugo,** b. Strassburg, Alsatia, Feb. 13, 1833; noted 'cellist, son and pupil of (8), pupil of Kundiger, then of Grützmacher; 1884, soloist at opera, Frankfort; since 1894, Prof. at the Hoch Cons. there; toured, U. S. 1900–1901. (12) **Rheinhold,** b. Adorf, Saxony, 1842; violinist; lives in Dresden; composed succ. operas *Frauenlob* (Dresden, 1892), and *Ratbold* (Mayence, 1896), 1-act; symph. poem *Der Prinz von Homburg*, etc. (13) **K.,** b. Kirrweiler, near Trier, June 5, 1853; teacher at Neuwied; pub. song-books. (14) **Jakob,** founder (1841) of large Russian pf.-factory; present head (since 1871), Paul Petersen.

Beck'mann, Jn. Fr. Gl., 1737—Celle, 1792; organist, harpsichord-virtuoso, and dram. composer.

Beck'with, J. Christmas, Norwich, England, 1750—1809; organist and writer.

Becquié (bĕk-yā), (1) **Jean Marie** (?), Toulouse, ca. 1800—Paris, 1825; flutist. His brother (2) ("**De Peyre Ville**"), **Jean Marie,** Toulouse, 1797—Paris, 1876; violinist.

Bečvařovsky (bĕch'-var-shôf'-shkĭ), **Ant. F.,** Jungbunzlau, Bohemia, 1754—Berlin, 1823; organist and composer.

Bed'ford, Mrs. H. Vide LEHMANN, LIZA.

Bedos de Celles (bŭ-dō' du sĕl), Caux, near Bézières, 1706—St. Maur, 1779; Benedictine monk and writer.

Beechgard (or **Beehgard**) (bākh'-gārt), **Julius,** b. Copenhagen, Dec. 19, 1843; pupil Leipzig Cons., and of Gade; lives at Copenhagen; composed operas "*Frode*," "*Frau Inge*" (Prague, 1894), etc.

Beecke (bā'-kĕ), **Ignaz von,** ca. 1730—Wallerstein, 1803; captain of dragoons, then "Musikintendant" to Prince of Otting-Wallerstein; harpsichordist; composer of 7 operas, etc.

Beellaerts (bāl-lārts), **Jean.** Vide BELLERE.

Beer (bār), (1) **Jacob Liebmann.** Vide MEYERBEER. (2) **Josef,** Grünwald, Bohemia, 1744—Potsdam, 1811; player of the clarinet, for which he invented the fifth key. (3) **Jules,** b. ca. 1833; lives in Paris; composed 5 comic operas, etc. (4) **Max Josef,** b. Vienna, Aug. 25, 1851; pianist; pupil of Dessoff; lives in Vienna; composed 4 operas, incl. the succ. "*Der Strick der Schmiede*" (Augsburg, 1897), etc. (5) **Anton,** b. Kohlberg, June 29, 1864; studied with Rheinberger; leader in Regensburg orch.; later lived in Munich; composed an opera "*Sühne*," etc.

Beeth (bāt), **Lola,** b. Cracow, 1864; soprano; pupil of Dustman, Viardot-Garcia, and Désirée Artot; début, 1882, at Berlin Court Opera, then Vienna, after various tours; sang in New York; engaged at Vienna, 1897, for 5 years.

Beethoven (bāt'-hō-fĕn, not bā-tō'-vĕn), **Ludwig van,** b. Bonn-on-Rhine, Dec. 16 (baptised, Dec. 17, 1770) (Beethoven said Dec. 16, 1772), d. Vienna, March 26, 1827; grandson of **Ludwig van B.** (a native of Maestricht, bass singer, opera composer, and conductor to the Elector Clemens August, at Bonn), 2d child of **Jn. van B.** (a tenor singer in the Electoral choir), who had m. a widow, Magdelena Laym (née Keverich), a daughter of the chief cook at Ehrenbreitstein. **B.** studied at the public schools at Bonn till 14. From his fourth year, his father taught him music with great severity till 1779. He played the vln. well at 8; at 11 he knew Bach's "*Wohltemperirte Clavier*." Became pupil of Pfeiffer, a music-dir. and oboist; and Van der Eeden, court-organist, who predicted that he would be "a second Mozart"; 1785, studied vln. with Franz Ries; 1787, took a few lessons of Mozart; 1792, Haydn, passing through Bonn, praised a cantata of his (now

Digitized by Google

lost). The Elector sent **B.** to Vienna, where he studied cpt. with Haydn, who seemed to neglect him, so that he secretly studied with Schenck; later he went to Albrechtsberger, who said "he has learnt nothing, and will never do anything in decent style"; he studied the vln. with Schuppanzigh and consulted Salieri and Aloys Förster; 1781, he is believed to have written a Funeral Cantata in memory of the English *chargé d'affaires* at Bonn, who had advanced money to the family; 1781 (1782?), his first publication, 3 pf.-sonatas; 1782, deputy organist; 1783, cembalist for rehearsals of the opera-orch., without compensation; 1784–92, asst. organist at an annual salary of 150 florins (about $63); from 1788 also 2d viola of the theatre orch. Visited Vienna, 1787, and made a sensation by extemporising, Mozart exclaiming "He will make a noise in the world some day." In July his tender-hearted mother died of consumption; his father lost his voice and became a sot. **B.**'s only home was in the family of the widow von Breuning, to whose daughter and son he gave lessons. Here he acquired his passion for English literature. He now made acquaintance of young Count Waldstein, who became his life-long patron, and in 1792 sent him to Vienna, where he henceforward lived. The decade 1782–92 does not show much fertility in composition: half a dozen songs, a rondo, a minuet, and 3 preludes for pf., 3 pf.-quartets, a pf.-trio; a string-trio, op. 3; 4 sets of pf. variations; a rondino for wind; the "*Ritter Ballet*" with orch. (pub. 1872); "*The Bagatelles*," op. 33; 2 vln.-rondos, op. 51; the "*Serenade Trio*" op. 8; the lost cantata, a lost trio for pf., flute, and bassoon, and an Allegro and Minuet for 2 flutes. 1792, he was sent to Vienna by the Elector, who paid him his salary for 2 years; he had growing royalties from his comps., also 600 florins annually from Prince Lichnowsky, his warmest admirer. March 29, 1795, he played his C major pf.-concerto in the Burg-theater, his first public appearance; 1796, he played before King Fr. Wm. II.; 1798, at Prague, he gave 2 sensational concerts and met two piano-virtuosi: Steibelt, who challenged **B.** to extemporise and was sadly worsted, and Wölffl, who became his friend. 1800 ends what is called (after von Lenz's book "*B. et ses trois styles*") his "first period," of composition; the "second period," extending to 1815; the "third" to 1827. This first period includes op. 1–18, pf. and string-trios, string-quartets, 9 pf.-sonatas, 7 variations on "*God Save the Queen*," and 5 on "*Rule Britannia*," the aria "*Ah perfido*," etc. Now a severe and early venereal trouble affected his liver, and began to ruin his hearing, which by 1822 was entirely gone. Though he had always been brusque (especially with the aristocracy, among whom he had an extraordinarily long list of friendships and love-affairs), his former generosity and geniality speedily developed into atrocious suspiciousness and violence toward his best friends. The wild life of a nephew whom he supported, brought him great bitterness. Until the beginning of the "third period," however, he had large stores of joy in life, open-air Nature, and the details of his compositions, which were worked up with utmost care from "sketch-books," always carried with him, and still extant as a unique example of genius at work. In the arbitrary but somewhat convenient von Lenz classification, the 2d period includes the symphonies III—VIII; the opera "*Fidelio*"; the music to "*Egmont*"; the ballet "*Prometheus*"; the Mass in C, op. 86; the oratorio "*Christus am Oelberg*" (1803); the "*Coriolanus*" overture; 2 pf.-concertos; 1 vln.-concerto; 3 quartets; 4 pf.-trios, and 14 pf.-sonatas

Digitized by Google

(among them op. 27, op. 28, 31, No. 2, 53, 57, and 81); the "*Liederkreis*," etc. The "third period" incl. the five pf. sonatas, op. 101, 111; the "*Missa solennis*," the Ninth Symphony, the overture "*Ruins of Athens*"; the overtures op. 115, 124; the grand fugue for string-quartet, and the string-quartets op. 127, 130, 131, 132, 135 (F). "*Fidelio*," first named "*Leonore*," was prod. Nov. 20, 1805, just a week after the French army entered Vienna. It was withdrawn after three consecutive performances; revised and prod. March 29, 1806, but withdrawn by **B.** after two performances. Once more revised, it was revived in 1814, very successfully; the present overture is the result of various versions known as the *Leonore* overtures 1, 2, and 3. The "*Eroica*" symphony (No. 3) was called "*Sinfonia grande Napoleon Bonaparte*" in honour of his advocacy of "liberty, equality, and fraternity." When Napoleon proclaimed himself emperor, **B.** tore up the title-page in wrath and changed the name to "*Sinfonia eroica composta per festeggiare il sovvenire d'un gran uomo*" (Heroic symphony, composed to celebrate the memory of a great man). In the Ninth Symphony, a choral Finale is used as the final addition to the orchestral climax of ecstasy (the words from Schiller's "*Hymn to Joy*"). In 1809 Jerome Bonaparte invited **B.** to become conductor at Cassel with a salary of 600 ducats (about $1,500); but his Viennese patrons Archduke Rudolf, and the Princes Lobkowitz and Kinsky, settled on him an annuity of 4,000 florins ($2,000). Dec., 1826, a violent cold resulted in pneumonia; dropsy followed, **B.** saying to the doctors who tapped him three times and drew out the water, "Better from my belly than from my pen." After an illness of 3 months he took the Roman Catholic sacraments, a two-days' agony of semi-consciousness followed and he died, just after shaking his clenched fist in the air, during a terrific thunderstorm, the evening of March 26, 1827. 20,000 persons attended his funeral.

His complete works comprise 138 opus-numbers, and about 70 unnumbered comp. The following are those published. INSTRUMENTAL.—9 Symphonies.—No. 1, op. 21, in C; 2, op. 36, in D; 3, op. 55, in E♭ (the "*Eroica*"); 4, op. 60, in B♭; 5, op. 67, in C min.; 6, op. 68, in F ("*Pastoral*"); 7, op. 92, in A; 8, op. 93, in F; 9, op. 125, in D min. ("*Choral*"). "*The Battle of Vittoria*" (op. 91); music to the ballet "*Prometheus*" (op. 43), and to Goethe's "*Egmont*" (op. 84), both with overtures, besides, nine overtures—"*Coriolanus*"; "*Leonore*" (Nos. 1, 2, and 3); "*Fidelio*"; "*King Stephen*"; "*Ruins of Athens*"; "*Namensfeier*," op. 115; "*Weihe des Hauses*" (op. 124). Also for orch.: Allegretto in E♭; March from "*Tarpeia*," in C; *Military March*, in D; "*Ritter-Ballet*"; 12, Minuets; 12, "deutsche Tänze"; 12, Contretänze; violin-concerto, op. 61. Five pf.-concertos, the last op. 73, in E ("*Emperor*"); also a pf.-concerto arranged from the violin-concerto. A triple-concerto, op. 56, for pf., vln., 'cello and orch.; a "*Choral Fantasia*" for pf., chorus and orch.; a Rondo in B, for pf. and orch.; cadences to the pf.-concertos. Two Octets for wind, both in E♭. Septet for strings and wind. Sextet for strings and 2 horns. One sextet for wind, E♭. Two quintets for strings; fugue for string-quintet; also quintet arr. from pf.-trio in C min. Sixteen string-quartets: Op. 18, Nos. 1–6 in F, G, D, C min., A and B♭ (first period); op. 59, Nos. 1–3; op. 74, in E♭ (the "*Harfenquartett*"); op. 95 (second period); op. 127; op. 130; op. 131; op. 132; op. 135. A grand fugue for string-quartet, op. 133, in B♭ (third period). One pf.-quartet

Digitized by Google

(arr. from the pf.-quintet); 3 juvenile pf.-quartets; five string-trios; eight pf.-trios, that in E♭ being juvenile; an arr. of the "*Eroica*" symphony. Grand trios for pf., clar. and 'cello op. 11; in B♭ and in E♭ (arr. from septet, op. 20); trio for 2 oboes and *cor anglais*, in C op. 87.

Ten sonatas for pf. and violin, incl. op. 47 ("*Kreutzer*"); rondo for pf. and vln.; 12 variations for do. Five sonatas and 31 variations for pf. and 'cello. Sonata for pf. and horn. Sonata for pf., 4 hands.

38 Sonatas for piano, incl. op. 27, Nos. 1 and 2 ("*Quasi Fantasia*"), op. 28 ("*Pastorale*") in D; op. 53 ("*Waldstein*") in C; op. 57 ("*Appassionata*") in F min.; op. 81 ("*Caractéristique*"—"*Les adieux, l'absence, le retour*") in E♭. Also 6 easy sonatas, 3 of them composed at age of 10; 21 sets of variations for pf.; 3 sets of bagatelles; 4 rondos; fantasia in G min.; 3 preludes; polonaise; andante in F ("*Favori*"); 7 minuets; 13 Ländler. for 4 hands; 3 marches; 14 variations.

VOCAL.—Opera "*Fidelio*," in 2 acts, op. 72. 2 Masses, in C and D ("*Solennis*"). Oratorio "*Christus am Oelberg*," op. 85. Cantata "*glorreiche Augenblick*," op. (1814); also arr. as *Preis der T kunst. Meeresstille und Glückli Fahrt*, op. 112 (poem by Goeth Scena and aria for soprano, " *Perfido*," with orch., op. 65. T for soprano, tenor and bass, " *mate, Empt, Tremate*," op. 116. " *ferlied*" for soprano solo, chorus a orch. "*Bundeslied*" for 2 solo voic 3-part chorus and wind. "*Elegisc Gesang*" for 4 voice-parts and strin 66 songs with pf.-accomp.; one du "*Gesang der Mönche*"; 3 voice-pa *a capp.* 18 vocal canons. 7 books English, Scotch, Irish, Welsh a Italian songs, with pf., vln. and 'cel The best biography is Alex. Thayer's "*L. van Beethoven's L ben*," 3 vols. in German, transl. fr the English MS. by H. Deiters; l vol. in preparation. Partial colle tions of Beethoven's letters are pu and his sketch-books are discussed Ignaz von Seyfried's "*Ludwig v Beethoven's Studien im Generalba Kontrapunkt und in der Kompo tionslehre*." Biogs. also by Schindle Nohl, Crowest, etc. Wagner wro an estimate.

Beethoven: A Study of Influences.

BY H. E. KREHBIEL.

IN one respect Beethoven stands alone in the history of music. T influence of all his fellows, from Bach to Wagner and Brahms, can determined in matter as well as manner, and set down in plain term his full significance is yet to be grounded. Beethoven was a gigantic rese voir into which a hundred proud streams poured their waters; he is a migh lake out of which a thousand streams have flowed through all the territori which the musical art has peopled, and from which torrents are still pourin to irrigate lands that are still *terrae incognitae*. ¶In some respects his geni is an enigma. Whence came his profound knowledge of the musical art as existed before him? He was not precocious as Mozart was. He was diligent pupil, but not an orderly one. Except in childhood he was unruly and impatient of discipline. The sternness and cruelty of a dissipated fath

Digitized by Google

made his earliest studies a suffering and an oppression. In later years he performed his duties toward Albrechtsberger, but refused to yield himself to that teacher's domination as he had already refused to bow to the authority of Haydn—an authority which he felt was too carelessly exercised. Yet the world knows how conscious he was of the potency of the learned forms into which Albrechtsberger strove to induct him, and the charm of romantic expression exemplified in Haydn. ¶He refused to acknowledge these men as his teachers, while they returned the compliment by refusing to own him as their pupil. Haydn condemned his first trios; Albrechtsberger advised his other pupils to have nothing to do with him because, as he said, "he had never learned anything, and would never do anything in decent style." Yet Beethoven was proud of his ability in the department of study for which he had gone to this teacher of counterpoint. In his old age he considered Cherubini the greatest of his living contemporaries, and Händel the greatest of the great dead. Note the significance: both were masters in the severe forms. Taking no account of the canons, fugues, and variations which occur incidentally in his symphonies, sonatas, and quartets, we find that Beethoven left an extraordinarily large number of compositions in these forms behind him—no less than thirty-five canons, five independent fugues and thirty-two sets of variations for different instruments. Could there be a more convincing demonstration of his devotion to the scientific side of his art? ¶But he was no more and no less an iconoclast in these forms than in the romantic. Proof of another kind I found in an anecdote recorded in Mr. Thayer's note-book as related to him by the nephew of the observer of the incident. ¶In 1809 Wilhelm Rust sat in a coffee-house in Vienna with Beethoven. A French officer happening to pass, Beethoven doubled up his fist and exclaimed: "If I were a general and knew as much about strategy as I know about counterpoint, being a composer—I'd cut out some work for you fellows." ¶The great difference between him and his teachers was one of conception touching the uses to which counterpoint and fugue should be put. To Albrechtsberger the sciences existed for their own sake; for Beethoven they existed only as a medium of expression. There was nothing sacrosanct about them. As he himself said, it was a good thing to learn the rules in order afterward to know what was contrary to them, and, he might have added, also to know how to violate them when musical expression could thereby be promoted. ¶Yet Beethoven's greatest significance as an influence is not as a destroyer of forms and contemner of rules, as so many would have us believe who justify all manner of lawlessness to-day and quote Beethoven as an excuse; but as a widener of forms and a creator of rules for the development of expression, which is and must ever remain the aim of musical art. He was the prototype of Wagner's *Hans Sachs*, who wished due respect paid to the

Digitized by Google

laws of the poet's craft so that poetical creation might go on within the lines of beauty, but who also wished spontaneous creative impulse to have its rights. Where he differed from the pedants who sought to stem the original flow of his utterance, was in realising better than they, that art-works are the source of rules quite as much as their outcome. He felt, with *Faust*, that "In the beginning was the Deed," neither the "Word," nor the "Thought," nor the "Power," but the "Deed"; from that can be deduced the other potencies. ¶ "Beethoven was not only the embodiment of all that was before him, but also of that which was yet to come. In his works music returned to its original purpose with its power raised a hundred-fold." I have said this before and elsewhere, but as I cannot say it better and want it said again, I say it again, and here. It is easy rhetoric to descant upon the tremendous strides which music has made in the last half century, the transformation of forms, the augmentation of expressive potencies (rhythmic, melodic, harmonic, instrumental), the widening of the horizon of the things proper to musical expression and much else; but he has not yet learned his Beethoven who does not see all that has yet appeared to be essential in these things distinctly foreshadowed in the music of the master who, in a larger, more comprehensive, more luminous sense than was dreamed of before or since, was priest, king, hero, and seer. A priest unceasing in his offerings in the Temple Beautiful! A king whose dominion is over the despotic rulers in man's emotional nature! A hero who knew his mission and subordinated to it himself, his longings, his loves, his very life! A seer, as Ruskin says of Imagination, "in the prophetic sense, calling the things that are not as though they were, and forever delighting to dwell on that which is not tangibly present." ¶Like *Faust* he ever heard the dread words ringing in his ears: "*Entbehren sollst du, sollst entbehren!*" His art asked his all; he knew it and gave his all; and then the *Gottheit* which he was wont to invoke, hushed the noises of the material world that he might the better hear the whisperings of the spirit pervading it; and raised a barrier between him and mankind to force him to be a witness and historian of the struggle between the human and the divine reflected in his own soul. All the misanthropy which filled his later years could not shake his devotion to an ideal which had sprung from truest artistic appreciation and been nurtured by enforced introspection. This is the key to Beethoven's music. ¶ But it will not serve the purposes of this study merely to generalise. If the contention set forth is to be maintained, there must be some martialling of evidence. Confining ourselves to the cyclical form, the symphony, we note that Beethoven introduced a wider range and a freer use of keys than were employed by his models, Haydn and Mozart; abolished much of what sounds like mere *remplissage* in the connecting portions between themes,

Digitized by Google

substituting therefor phrases developed out of the themes themselves; introduced original episodic matter; extended the free fantasia and coda; developed the old minuet into the scherzo, which could better carry on the psychological story which he wished to tell in the four chapters of his instrumental poem; infused unity into his works, not only by bringing the spiritual bonds between the movements more clearly before our percipience, but also by making the material bonds obvious and incontrovertible. This last achievement has its simplest as well as most eloquent illustrations in the community of rhythms between the first, third, and last movements of the *Fifth Symphony*, and all the movements of the *Seventh*; the recurrence of themes in different movements of the *Fifth* and *Ninth*; the family likenesses, physiognomical resemblances, between the principal melodies of the *Ninth*; finally the programmatic conceit back of the *Sixth*. ¶The acceptance and continuation of the hints contained in these innovations is published in the abolition of pauses between the movements in the "Scotch" symphony of Mendelssohn, the adoption of the same device by Schumann, together with community of theme in the symphony in D minor, the invention of "*l'idée fixe*" by Berlioz for his "*Symphonie Fantastique*" and the successive recapitulation of material already used in the second, third, and fourth movements in the symphony, "*From the New World*," by Dvôrák. ¶ It has not been necessary to go far afield for examples; the proofs are surely convincing and come down to our own day. Moreover we find an illustration of the same principle, coupled with an exposition of Beethoven's system of thematic, instead of melodic, development—another form of variation, in brief—in all the symphonic poems of Liszt and his imitators down to Richard Strauss. ¶Beethoven's license may have degenerated into lawlessness, but he pointed a way that has been followed in all the particulars enumerated, and also broke down the barriers between voices and instruments in the symphonic forms to the delight of many successors. His revolutionary proceeding in the Ninth symphony found imitation by Mendelssohn in his "*Hymn of Praise*," by Berlioz in his "*Romeo and Juliet*," by Liszt in his "*Faust*" and "*Dante*" symphonies, by Nicodé in "*Das Meer*," and by Mahler in his symphony with contralto solo.

Beffara (bĕf'-fă-rā), **Louis François**, Nonancourt, Eure, 1751—Paris, 1838; 1792–1816, commissaire de police, at Paris; musical historian.

Beffroy de Reigny (bĕf-frwă dŭ rĕn'-yē), **Louis Abel** (called "Cousin Jacques"), Laon, Nov. 6, 1757—Paris, Dec. 18, 1811; composed very succ. operettas.

Begnis (bān'-yēs), (1) **Gius** or **Wm. de**, Lugo, Papal States, 1793—Bath(?) England, 1849; buffo singer; in 1816, he m. (2) Signora **Ronzi**, Paris, 1800 (?)—Italy, 1853; comic soprano.

Begrez (bā'-grĕtz), **Pierre Ignace**, Namur, 1783—Brunswick, Ger.; 1863, dram. tenor.

Digitized by Google

Behm (bām), **Eduard,** b. Settin, April 8, 1862; studied with Paul, Weidenbach, Reinecke, Härtel, Raif and Kiel; pianist and teacher in various cities, then at Berlin as dir. Schwantzer Cons.; composed an opera, "*Schelm von Bergen*" (Dresden, 1899), a symphony, pf.-concerto, etc.

Behnke (bān'-kē), **Emil,** Stettin, 1836—Ostend, 1892; teacher and writer.

Behr (bār), (1) **Fz.,** b. Lubtheen, Mecklenburg, July 22, 1837; composed pf.-pieces, under pseud. of "William Cooper," "Charles Morley," or "Francesco d'Orso." (2) **Therese,** b. Stuttgart, Sept. 14, 1876; alto; pupil of J. Stakhausen, of Schulz Demberg and of Etelka Gerster; lives in Mainz.

Behrens (bā'-rĕns), **Konrad,** 1835—New York, 1898; operatic bass.

Beier (bī'-ĕr), Dr. **Fz.,** b. Berlin, April 18, 1857—Cassel, 1889, son of a military band-master; pupil Stern and Kullak Cons.; cond. at the Royal Theatre; composed succ. opera "*Der Posaunist von Scherkingen*" (Cassel, 1889), a parody on Nessler's well-known "*Der Trompeter von Säkkingen;*" succ. comic operetta "*der Gaunerkönig*" (Cassel, 1890), etc.

Belce. Vide REUSS-BELCE.

Belcke (bĕl'-kĕ), (1) **Fr. Aug.,** Lucka, Altenburg, 1795—1874; the first trombone virtuoso. (2) **Chr. Gl.,** Lucka, 1796—1875; bro. of above; flutist.

Beldoman'dis (or **Beldeman'dis, Beldeman'do**), **Prosdo'cimus de,** b. Padua, 14th cent.; prof. of philosophy, ca. 1422; theorist.

Belíczay (bā'-lĭ-chă-ĕ), **Julius von,** Komorn, Hungary, 1835—Pesth, 1893; violinist.

Belin (or **Bellin**) (bŭ-lăn), (1) **Guil.,** ca. 1547; tenor Chapelle Royale, Paris. (2) **Julien,** b. Le Mans, ca. 1530; lutenist.

Beliso'nius, Paul, a canon said to have inv. quills for harpsichords, 16th century.

Bella (dĕl'-lä bĕl'-lä), **Dom. della,** 'cellist, Venice, 1704.

Bel'la, Jn., Ld., b. St. Nicholan, Upper Hungary, 1843; canon at Neusohl; composed church-music, etc.

Bel'lamy, (1) **Richard,** d. London (?) 1813; church-composer. (2) His son, **Thos. Ludford,** Westminster, 1770—London, 1843, bass.

Bellasio (bĕl-lä'-sĭ-ō), **Paolo,** 1579-95; pub. madrigals, etc., at Venice.

Bel'lasis, Edw., b. Jan. 28, 1852; English writer and composer.

Bell'avere (or **Bell'haver**) (bĕl-ä-vā'-rĕ), **V.,** Venice, 1530 (?)—1588 (?); organist and composer.

Bellazzi (bĕl-läd'-zē), **Fran. C.,** at Venice, 1618–28.

Bellère (bĕl-lăr') (or **Belle'rus,** rightly **Beellaerts**) (bāl-lārts'), (1) **Jean,** d. Antwerp, ca. 1595; publisher. His son and successor was (2) **Balthasar.**

Bel'lermann, (1) **Konstantin,** Erfurt, 1696—Münden, 1763; rector and composer. (2) **Jn. Fr.,** Erfurt, 1795—Berlin, 1874; writer on Greek music. His son (3), **Jn. Gf. H.,** b. Berlin, March 10, 1832; pupil R. Inst. for Ch.-music, 1866; prof. of mus. Berlin U. (vice Marx.); theorist and composer.

Bellet'ti, Giov. Bat., b. Sarzana, 1815; barytone; pupil of Pilotti at Bologna; début, 1838, Stockholm; sang with Jenny Lind on tour; retired, 1862.

Belleville-Oury (bĕl-vĕ'-yŭ-oo'-rē), **Emilie,** Munich, 1808—1880; pianist.

Bell'haver, V. Vide BELL'AVERE.

Belli (bĕl'-lē), (1) **Gir.,** pub., 1586-94, madrigals, etc. (2) **Giulio,** b. Longiano, ca. 1560; ch.-composer and cond. (3) **Dom.,** 1616; court-musician at Parma.

Bellin, G. Vide BELIN.

Bellincioni (bĕl-lĭn-chō'-nē), **Gemma,** notable Italian soprano; toured U. S. in opera, 1899; lives in Florence.

Bellini (bĕl-lē'-nē), (1) **Vincenzo,** Catania, Sicily, Nov. 3, 1802—Puteaux, near Paris, Sept. 23, 1835; opera composer; son and pupil of an organist; a nobleman sent him (1819) to the

Digitized by Google

Cons. at Naples; studied under Furno, Tritto, and Zingarelli, until 1827; privately studied with Haydn and Mozart, and chiefly Pergolesi; as a student composed a symphony, 2 masses, several psalms, a cantata, etc.; his first opera, "*Adelson e Salvini*," was performed by Cons. pupils, 1825, whereupon the manager of La Scala, Milan, commissioned him to write an opera; 1826, "*Bianca e Fernando*" was prod. with succ., 1827, "*Il Pirata*;" 1829, "*La Straniera*." The librettist of the latter 2 was Felice Romani, who wrote the books of all **B.**'s operas, except "*I Puritani*." "*Zaira*" (1829) was a failure; "*I Capuleti e Montecchi*," written in forty days (1830), was a great succ.; "*La Sonnambula*," and "*Norma*" (1831), with Malibran in the title-rôle, established his fame; "*Beatrice di Tenda*" (Venice, 1833) failed; "*I Puritani*" (libretto by Count Pepoli), written to order 1834, for the Théâtre Italien, Paris, was a great success, and his last finished work. **B.**'s work is a compendium of all the virtues and vices of Italian opera, passionate and eminently vocal lyrics with empty and slovenly accompaniment. He died youngest of all prominent composers—at the age of 33, from dysentery due to overwork. Biog. by Scherillo (Milan, 1885), Pougin (Paris, 1868), etc. (2) **Carmelo,** Catania, 1802—1884; brother of above; composed Church-music.

Bell'man, (1) **Carl Mikael,** Stockholm, 1740—1795; Swedish poet who set his own burlesques to music. (2) **K. Gf.,** Schellenberg, Saxony, 1760—Dresden, 1816; pf.- and bassoon-maker. (3) **K. Gl.,** Muskau, 1772, Schleswig, 1862; organist.

Belloc (bĕl-lôk'), **Teresa (G. Trombet'ta-Belloc),** San Begnino, Canavese, 1784—S. Giorgio, 1855; mezzo-soprano; repertoire of 80 operas.

Belloli (bĕl-lō'-lē), (1) **Luigi,** Castelfranco, Bologna, 1770—Milan, 1817; horn-player and composer. (2) **Ag.,** b. Bologna; first horn (1819–29) at La Scala, Milan, and dram. composer.

Bemberg (bän-bĕrg), **Hermann,** b. Paris, March 29, 1861; pupil of Dubois, Franck and Massenet, Paris Cons.; 1887 took Rossini prize; composed 1-act opera "*Le Baiser de Suzon*" (Paris, Op.-com., 1888), mod. succ.; opera *Elaine* (London, 1892; New York, 1894), and songs.

Bemetzrieder (bā'-mĕts-rē-dĕr), **T.,** b. Alsatia, 1743; Benedictine monk; then composer and writer.

Ben'da, (1) **Franz,** Alt-Benátek, Bohemia, Nov. 25, 1709—Potsdam, March 7, 1786; court-violinist to Frederick II., whom he accompanied for 40 years in flute-concertos; composed symphonies, etc. His 3 brothers (2) **Jn.,** Alt-Benátek, 1713—Potsdam, 1752; violinist. (3) **G.,** Jungbunzlau, Bohemia, 1722—Koestritz, Nov. 6, 1795; court-cond., 1748 (Gotha); 1764–66, Italy; prod. at Gotha 10 operas in which he originated the idea of spoken words with orchestral accompaniment, literal "melodrama." (4) **Jos.,** 1724—Berlin, 1804; violinist. His sister, (5) **Anna Frangiska,** b. 1726—Gotha, 1780; singer. (6) **Fr. Wm. H.,** Potsdam, 1745—1814; son and pupil of (1); composed operas, etc. (7) **Fr. L.,** Gotha, 1746—Königsberg, 1793; son of (3); cond. and composer. (8) **K. Hermann H.,** Potsdam, 1748—1836; son of rich father; court.-violinist and composer.

Ben'dall, Wilfred Ellington, b. London, April 22, 1850; pupil of Lucas, Silas and Leipzig Cons.; composer.

Ben'del, Fz., Schönlinde, northern Bohemia, March 23, 1833—Berlin, July 3, 1874; pianist; composed symphonies, 4 masses, songs, etc., and piano pieces of great lusciousness of harmony and fervour of melody.

Ben'deler, Jn. Ph., Riethnordhausen, near Erfurt, 1660 — Quedlinburg 1708; clavecinist, organist and writer.

Digitized by Google

Ben'der, (1) **Jakob,** Bechtheim, 1798—Antwerp, 1844; dir. Antwerp wind-band; clarinettist and composer. (2) **Jean Val.,** Bechtheim, near Worms, 1801—Brussels, 1873; bro. of above; clarinet-virtuoso and band-master.

Ben'dix, (1) **Otto,** b. Copenhagen, 1850; pupil of Ree and Gade, Kullak and Liszt; pf.-teacher in Copenh. Cons. and oboist in theatre-orch.; lives in Boston, Mass., since 1880, as teacher and composer. (2) **Victor E.,** b. Copenhagen, 1851; pianist, pupil and protégé of Gade; lives in Copenh. as pf.-teacher and cond.; composed 3 symphonies, incl. "*Zur Höhe,*" in C (1891) (also named "*Felsensteigung*"); and "*Sommerklänge aus Südrussland*" in D.

Ben'dl (bĕnt'-'l), **K.,** Prague, April 16, 1838—Sept. 20, 1897; important Czech composer; pupil of Blažok and Pitsch, at Prague; chorus-master, Amsterdam (1864); 1866, cond. Prague choral society, "Hlahol"; composed Czech operas incl. "*Dite Tdbora*" (Child of the Camp), 1892, (3 acts); still given at Prague; 3 masses, cantatas, an overture, a "*Dithyramb,*" "*Slavonic Rhapsody,*" for orch., etc.

Bendler (bĕnt'-lĕr), **Salmon,** Quedlinburg, 1683—1724; singer.

Ben'edict, (1) Sir **Julius,** Stuttgart, Nov. 27, 1804—London, June 5, 1885; son of a Jewish banker; pupil of Abeille, Hummel, and Weber, 1825 at Naples, where his first opera was prod. 1829, without success; his next (Stuttgart, 1830) was not a success; settled in London as pf.-teacher and concert-giver; 1836, cond. opera buffa; 1837 at Drury Lane, there his first English opera, "*The Gypsy's Warning,*" was prod. (1838); he accompanied Jenny Lind to America, then cond. at Her Majesty's Th., and Drury Lane; 1859 at Covent Garden; and "Monday Popular Concerts"; cond. also Norwich festivals, and (1876–80) the Liverpool Philharmonic; knighted in 1871; composed 11 operas; 2 oratorios, "*St. Cecilia*" (1866), and "*St. Peter*" (1870); 2 symphonies, 2 pf.-concertos, etc.; wrote a biog. of Weber. (2) **Milo Ellsworth,** b. Cornwall, June 9, 1866; pupil of C. Petersilea (**pf.**), J. K. Paine (theory); 1883–84 in Europe, spending 3 mos. with Liszt; lives in Boston, as pf.-teacher and composer.

Benedic'tus Appenzelders (ăp'-pĕntsĕlt-ĕrs) (**B. of Appenzell**), b. Appenzell, Switzerland; choir-master in Brussels (1539–55) and composer; often confused with Benedictus Ducis.

Benel'li, (1) **Alemanno.** Vide BOTTRIGARI. (2) **A. Peregrino,** Forli, Romagna, 1771—Bornichau, Saxony, 1830; tenor.

Benes (bā'-nĕsh) (*Ger.* **Benesch**), **Josef,** b. Batelov, Moravia, 1793; conductor, violinist and composer.

Benevoli (bā-nā'-vō-lē), **Orazio,** Rome, 1602—1672; natural son of Duke Albert of Lorraine, but lived in poverty; cond. at the Vatican (1646); remarkable contrapuntist; in writing chorals with instrs. he was a pioneer; his Salzburg mass being written on 54 staves.

Benfey (bĕn-fī'), **Theodor,** Nörton, near Göttingen, 1809—1881; writer.

Benini (bā-nē'-nē), Signora, Italian singer in London, 1787, comic opera; exquisite sweetness but little power.

Beninco'ri, Ang. M., Brescia, 1779—Paris, 1821; dram. composer.

Ben'nat, Fz., b. Bregenz, Aug. 17, 1844; 'cellist; studied Munich Cons. and with Servais; since 1864 in Munich court-orch.; since 1888 in the Walter Quartet, chamber-mus.

Ben'net, (1) **J.,** English composer (1599). (2) **Saunders,** d. 1809; English organist and composer. (3) **Theodore.** Vide TH. RITTER.

Ben'nett, (1) **Wm.,** b. Teignmouth, ca. 1767; organist. (2) **Thos.,** ca. 1774—1848; organist. (3) **Alfred,** 1805—1830; English organist. (4) Sir **Wm. Sterndale,** Sheffield, April 13, 1816—London, Feb. 1, 1875;

Digitized by Google

son of an organist (who died 1819); at 8 entered the choir of King's College Chapel; at 10 pupil of R. A. M.; at 17 played there an original pf.-concerto, later pub. by the Academy; sent 1837 by the Broadwoods to Leipzig for one year; friend of Schumann and Mendelssohn; 1844 m. **Mary Anne Wood,** founded the Bach Society, 1849; cond. Philh. Society, 1856–66; 1856, Mus. Doc. Cambridge and prof. of mus. there; 1866, Principal there; 1871, knighted; buried in Westminster Abbey; composed 1 symphony, an oratorio "*The Woman of Samaria*," music to Sophokles' "*Ajax*"; 5 overtures, "*Parisina*," "*The Naiads*," "*The Wood-nymph*," "*Paradise and the Peri*," "*Merry Wives of Windsor*," sonatas, etc. (5) **Jos.,** b. Berkeley, Gloucestershire, Nov. 29, 1831; organist of Westminster Chapel; then music critic for various London newspapers; finally *The Telegraph*; wrote various libretti; pub. "*Letters from Bayreuth*" (1877); "*The Musical Year*" (1883), etc.

Bennewitz (bĕn'-nĕ-vĕts), (1) **Wm.,** Berlin, 1832—1871; dram. composer. (2) **Anton,** b. Privat, Bohemia, March 26, 1833; violinist; 1882, dir. of Prague Cons.

Benois (bŭn-wă), **Marie,** b. St. Petersburg, Jan. 1, 1861; pianist; pupil of Leschetizky (1876), won gold medal St. Petersburg Cons.; toured with success; (1878) m. her cousin Wassily Benois.

Benoist (bŭn-wă), **François,** Nantes, 1794—Paris, 1878; organ-prof. Paris Cons.; composed operas, etc.

Benoît (bŭn-wă), **Pierre Léonard Ld.,** Harlebecke, Belgium, Aug. 17, 1834—Antwerp, Mar. 4, 1901; Flemish composer and writer; pupil Brussels Cons., 1851–55; at same time prod. a small opera and wrote music for Flemish melodramas; 1856, cond. Park Th.; 1857, won the Prix de Rome, with the cantata "*Le Meurtre d'Abel*"; studied at Leipzig, Dresden, Munich, and Berlin, and wrote a thesis for the Brussels Academy "*L'école de musique flamande et son avenir.*" In 1861 his opera "*Le Roi des Aulnes,*" was accepted by Théâtre Lyrique, Paris, but not given; cond. at the Bouffes-Parisiennes; from 1867, dir. Antwerp Cons.; 1882, member of the R. A., Berlin; composed *Messe solennelle* (1862); *Te Deum* (1863); *Requiem* (1863); 2 oratorios "*Lucifer*," and "*De Schelde*"; 2 operas "*Het Dorp int Gebergte*" and "*Isa*"; "*Drama Christi,*" a sacred drama in Flemish; a cantata "*De Oorlog War*"; "*Children's Oratorio*"; a choral symphony, "*De Maaiers*" (The Reapers); music to "*Charlotte Corday,*" and to "*Willem de Zwijger*" (1876); the "Rubens cantata" "*Flanderens kunstroem*"; "*Antwerpen,*" for triple male chorus (1877); vocal works with orch. incl. "*Jonefrou Katheliine,*" scena for alto (1879); "*Muse der Geschiednis*" (1880); and "Hucbald," "*Triomfmarsch*" (1880); grand cantata "*De Rhyn*" (1889); a mass, etc. Wrote "*De vlaamsche Musiek-school van Antwerpen*" (1873), "*Verhandelung over de nationale Toonkunde*" (2 vols., 1877–79), etc.

Benson, Harry, b. Birmingham, England, Dec. 14, 1848; pupil of Deakin and Browning in England and at N. E. Cons., Boston, where he was for years instructor; since 1891 with Boston Training School of Music; cond. of various choral societies; active devotee of Tonic Sol-fa.

Benvenuti (bĕn-vă-noo'-tē), **Tommaso,** b. Venice, 1832; dram. composer.

Berardi (bă-răr'-dē), **Ang.,** b. Bologna, 1681; conductor and theorist.

Bérat (bă-rä), **Fr.,** Rouen, 1800—Paris, 1855; composer.

Berbiguier (bĕr-bĭg-yā), **Benoît Tranquille,** Caderousse, Vaucluse, 1782—near Blois, 1838; flute-virtuoso and composer.

Digitized by Google

Berchem (or **Berghem**) (bĕrkh'-ĕm), **Jachet de** (also **Jaquet, Jacquet,** and **Giachetto di Mantova**), Berchem (?) near Antwerp, ca. 1500—1580; contrapuntist and conductor.

Berens (bā'-rĕns), (1) **Hermann,** Hamburg, 1825 (?)—Stockholm, 1880; son and pupil of (2) **K. B.** (1801—1857); court-conductor and composer.

Beretta, Giov. Batt, Verona, 1819—Milan, 1876; theorist, editor, and composer.

Berg (bĕrkh), (1) **Adam,** 1540—1599; music-printer, Munich. (2) **Jn. von,** 1550; music-printer, Ghent, Nürnberg. (3) **G.,** German composer in England, 1763–71. (4) **Kon. Mat.,** Colmar, Alsatia, 1785—Strassburg, 1852; violinist, pianist, and writer.

Berger (bĕr'-gĕr), (1) **L.,** Berlin, 1777—1839; from 1815 pf.-teacher and composer. (2) **Francesco,** b. London, June 10, 1834; pupil of Ricci and Lickl (pf.), Hauptmann and Plaidy; pf.-prof. R. A. M., and Guildhall Sch. of Mus.; for years dir., now sec., Philh.; composed an opera, a mass (prod. in Italy), etc.; wrote "*First Steps at the Pianoforte.*" (3) **Wm.,** b. Boston, Mass., U. S. A., Aug. 9, 1861; taken by parents to Bremen; pupil of Kiel, etc.; lives Berlin as teacher and composer; 1898 won a prize of 2,000 marks, with a setting of Goethe's "*Meine Göttin*" (op. 72); composed "*Gesang der Geister über den Wassern,*" mixed choir and orch. in overture form, a dram. fantasy, etc. (4) **Siegfried.** Vide CHELIUS. (5) **Otto,** Machau, Bohemia, 1873 (?)—1897; 'cellist.

Berggreen (bĕrkh'-grān), **Andreas P.,** Copenhagen, 1801—1880; teacher.

Berghem. Vide BERCHEM.

Bergmann (bĕrkh'-män), **K.,** Ebersbach, Saxony, 1821—New York, Aug. 16, 1876; in America, 1850, with "Germania" Orch., later its cond., till 1854; cond. "Händel and Haydn" Soc., Boston, 1852–54; in 1855 alternate cond. Philh. Soc., New York; 1862–76, sole cond; also cond. "Arion" Society; active in introducing Wagner, Liszt, etc., to America.

Bergner (bĕrkh'-nĕr), **Wm.,** b. Riga, Nov. 4, 1837; organist; founded a Bach Society and a cathedral choir.

Bergonzi (bĕr-gôn'-tsē), (1) **Carlo,** 1716–1755; vln.-maker at Cremona, best pupil of Stradivari. His son (2) **Michelangelo,** and his 2 nephews, (3) **Niccolò** and (4) **Carlo,** were less important. (5) **Benedetto,** Cremona, 1790—1840; horn-player and inventor.

Bergson (bĕrkh'-zōn), **Michael,** b. Warsaw, May, 1820; pianist and composer; pupil of Schneider, Rungenhagen, and Taubert, Paris (1840); Italy, 1846, where his opera "*Louisa di Montfort*" was succ. (Florence, 1847); Paris, 1859, prod. a 1-act operetta; 1863, 1st pf.-teacher and soon dir. Geneva Cons.; later in London as teacher.

Bergt (bĕrkht), **Chr. Gl. Aug.,** b. Öderan, Saxony, 1772—Bautzen, 1837; organist, violinist and conductor.

Beringer (bā'-rĭng-ĕr), (1) **Robert,** b. Fürtwangen, June 14, 1841; 1861 pianist at the Crystal Palace; cond. of societies, and lecturer. (2) **Oscar,** b. Fürtwangen, July 14, 1844; bro. of above; pupil of Plaidy, Moscheles, Leipzig Cons., 1864–66; later of Tausig, Ehrlich, and Weitzmann, Berlin; teacher there, 1869; London, 1871; since 1873 pf.-prof. in R. A. M.; composed Technical Exercises, etc.

Bériot (dŭ bār-yō), (1) **Chas. Auguste de,** Louvain, Feb. 20, 1802—Brussels, April 8, 1870; vln.-virtuoso; pupil of Viotti and Baillot, but chiefly of his guardian, Tiby; at 9 he played a concerto; 1821, made a brilliant début, Paris; chamber-violinist to the King of France, solo-violinist to the King of the Netherlands (1826–30); 1830–35 toured Europe with Mme. Garcia-Malibran, whom he m. in

Digitized by Google

1836; from 1843–52, prof. at Brussels Cons.; became blind and paralysed in left arm; pub. method and 7 concertos, etc., for vln. (2) **Chas. Vilfride de,** b. Paris, Feb. 12, 1835; son of above; pupil of Thalberg; prof. of pf., Paris Cons.; composed symphonies, etc.; wrote with his father a "*Méthode d'accompagnement.*"

Berlijn (or **Berlyn**) (bär'-lēn), **Anton** (or **Aron Wolf** (?), Amsterdam, 1817—1870; conductor.

Berlin (bär'-lēn), **Jn. Daniel,** Memel, 1710—Drontheim, Norway, 1737; organist and writer.

Berlioz (bār-lĭ-ōs not bār-lĭ-ō), **Hector (Louis),** Côte-Saint-André, near Grenoble, France, Dec. 11, 1803—Paris, March 9, 1869; "Father of modern orchestration"; conductor, critic, writer of verse and electric prose; sent to Paris to study medicine, he accepted disinheritance and took up music, though he could never play any instr. save the guitar and flageolet; while pupil at the Cons., he earned a bare living; joined the chorus of the Gymnase Dramatique; left the Cons. in disgust with Reicha's formalism, and plunged with characteristic energy—or rather fury—into the cause of romanticism; 1825, an orchestral mass given at St. Roch brought the ridicule he usually had in France where he was little thought of as a composer though admired as a writer; 1828 saw the production of two overtures "*Waverley*" and "*Les Francs-Juges,*" and a Symphonie fantastique, "*Épisode de la vie d'un artiste*"; 1829, his "*Concerts des Sylphes,*" publicly produced at 26, show him an ardent believer in programme-music (vide D. D.) and a marvellous virtuoso in instrumentation. He re-entered the Cons. under Lesueur, in spite of Cherubini, who fought his admission; 1830, he took the Prix de Rome with a cantata, "*Sardanapale*"; after 18 months in Italy he returned to Paris and took up journalism with marked success. His symphony "*Harold en Italie*" (1834), the "*Messe des Morts*" (1837), the dram. symphony "*Roméo et Juliette,*" with vocal soli and chorus (1839), and the overture "*Carnéval romain,*" were well received, but the 2-act opera semi-seria "*Benvenuto Cellini*" failed both in Paris and in London, 1838. In 1839 he was made Conservator of the Cons.; librarian, 1852, but was never made professor as he desired. Concert tours through Germany and Russia, 1843–47, were very successful and are described in his book "*Voyage musical.*" London (1852) he cond. the "New Philh. Concerts"; prod. comic opera "*Béatrice et Bénédict*" (1862, Baden-Baden); 1865, member of the Académie, and decorated with cross of Legion of Honour. He m. Henrietta Smithson, an Irish actress who made a sensation in Paris in Shakespearian rôles, but later was hissed off, and became a peevish invalid. His opera, "*Les Troyens à Carthage*" (1863) was a failure. His son Louis died 1867. "*Les Troyens,*" in two parts; *La Prise de Troie,* 3 acts, and *Les Troyens à Carthage,* in 5 acts was given complete for the first time, at Carlsruhe, 1897. His most succ. work was his "oratorio," "*La Damnation de Faust*" (1846). His "*Traité d'instrumentation*" is a classic in orchestration, though its then sensational modernity is lost. **B.** strangely despised Wagner, who, however, confessed his large indebtedness to **B.** Other books are "*Soirées d'orchestre*" (1853), "*Grotesques de la musique*" (1859), "*A travers chants*" (1862), and an autobiography, "*Mémoires,*" from 1803–65. In original verse are the text to the sacred trilogy "*L'Enfance du Christ*" (*Part I., Le songe d'Hérode; II., La fuite en Égypte; III., L'Arrivée à Sais*); and his operas "*Les Troyens*" and "*Béatrice et Bénédict.*" He composed also a "*Te Deum*" for 3 choirs, orch. and org.; a "*Grande*

Digitized by Google

symphonie funèbre et triomphale" for full military band, with strings and chorus ad lib.; overture to "*Le Corsaire*"; "*Le Cinq Mai*," for chorus and orch. (on the anniversary of Napoleon's death), etc.

Berlioz.

By Ernest Newman.

BERLIOZ'S early influences were as much literary as musical. His reading was mainly romantic; his musical gods were Beethoven, Weber, and Gluck, whose orchestral works influenced him most. He knew little of Beethoven's piano writings, and did not like Bach. ¶ Into the intellectual world of the Beethoven symphony and the operas of Gluck and Weber he breathed the newer, more nervous life of the French Romanticists. Colour and sensation became as important as form and the pure idea. ¶ These influences and his literary instincts led him to graft the programme form on the older symphony. All his music aims at something concrete. Instead of the abstract world of the classical symphonists he gives us definite emotions, or paints definite scenes. Colour, passion, and veracity were the prime needs; form had to follow their guidance. Hence both his successes and his failures. His virtue is truth and vivacity of expression; his defect the pursuit of these to the detriment of the musical interest. ¶ All modern programmists have built upon him—Liszt, Richard Strauss, and Tschaikowsky. Wagner felt his influence, though he belittled it. ¶ His own words, "I have taken up music where Beethoven left it," indicate his position. He is the real beginner of that interpenetration of music and the poetic idea which has transformed modern art.

Berlyn, Anton. Vide BERLIJN.

Bermudo (bĕr-moo'-dhō), **Juan,** Astorga, ca. 1510; writer.

Bernabei (bĕr-nä-bā'-ē), (1) **Gius. Ercole,** Caprarola, ca. 1620—Munich, 1687; 1672 cond. at the Vatican; 1674 cond. at Munich; composed three operas (prod. in Munich), etc. (2) **Gius. A.,** Rome, 1659—Munich, 1732; son of above and his successor at Munich.

Bernacchi (bĕr-näk'-kē), **A.,** Bologna, ca. 1690—1756; soprano-musico, engaged by Händel for London, 1729, as the greatest living dram. singer; 1736 founded a singing-school at Bologna.

Bernard (bĕr-năr, in *F.*), (1) **Émery,** b. Orleans, France, 16th cent.; wrote method of singing. (2) (bĕr'-närt, in *G.*), **Moritz,** Kurland, 1794—St. Petersburg, 1871; pianist and teacher. (3) **Paul,** Poitiers, 1827—Paris, 1879; composer and writer. (4) **Daniel,** 1841—Paris, 1883; writer. (5) **Émile,** b. Marseilles, Aug. 6, 1845; organist of Nôtre-Dame-des-Champs, Paris; important composer of vln.-concerto; concert-stück for pf. with orch.; overture "*Beatrice*"; 2 cantatas; much chamber-music, etc.

Bernardel. Vide LUPOT.

Bernar'di, (1) **Steffano,** ca. 1634; canon at Salzburg; theorist and com-

Digitized by Google

poser. (2) **Francesco.** Vide SENESINO. (3) **Enrico,** b. Milan, 1838—1900; conductor and dram. composer.

Bernardini (bĕr-năr-dē'-nē), **Marcello** ("**Marcello di Capua**"), b. Capua, ca. 1762; dram. composer.

Bernasco'ni, (1) **Andrea,** Marseilles, 1712—Munich, 1784; court-conductor. (2) **P.,** d. Varese, May 27, 1895; organ-builder.

Berneli'nus, lived in Paris, 1000; probably a Benedictine monk; theorist and writer.

Ber'ner, Fr. Wm., Breslau, 1780—1827; organist.

Bernhard (bĕr-năr), **(St.),** Fontaines, Burgundy, 1091—1153; abbot and theorist.

Bernhard (bĕrn'-härt), (1) **der Deutsche** (dĕr doit'-shē); organist, Venice, 1445–59; known as "Bernado di Steffanino Murer"; perhaps inv., certainly introduced, into Italy, the organ-pedal. (2) **Chr.,** Danzig, 1612—Dresden, 1692; court-conductor and notable contrapuntist.

Bernicat (bĕr-nĭ-kă), **Firmin,** 1841—Paris, 1883; dram. composer.

Ber'no, Augien'sis, d. Riechenau, 1048; abbot and theorist.

Bernouilli (bĕr-noo-ē'-yē), (1) **Jn.,** Basel, 1667—1747. His son (2) **Daniel,** Groningen, 1700—Basel, 1782, also was prof. and writer on acoustics.

Berns'dorf, Eduard, Dessau, March 25, 1825—1901; Leipzig critic and composer.

Bernuth (bĕr'-noot), **Julius von,** b. Rees, Rhine Province, Aug. 8, 1830; studied law and music at Berlin, 1854; studied at Leipzig Cons. till 1857; founded the "Aufschwung Society," and 1859 "Dilettante's Orchestral Society"; also cond. 3 other societies; later cond. at Hamburg; 1873, dir. of a cons. there; 1878, "Royal Prussian Professor."

Berr (bĕr), **Fr.,** Mannheim, 1794—Paris, 1838; bandmaster; 1831, prof. of clar., Paris Cons.; 1836, dir. School of Military Music; writer and composer.

Berré (bĕr-rā), **F.,** b. Ganshoren, near Brussels, Feb. 5, 1843; composed operas.

Bersel'li, Matteo, Italian tenor; London, 1720–21.

Bertali (bĕr-tä'-lē), **Ant.,** Verona, 1605—Vienna, 1669; court-conductor and dram. composer.

Bertani (bĕr-tä'-nē), **Telio,** 16th cent.; court-conductor.

Ber'telmann, Jan. G., Amsterdam, 1782—1854; prof. and composer.

Ber'telsmann, K. Aug., Gütersloh, Westphalia, 1811—Amsterdam, 1861; director and composer.

Berthaume (bĕr-tōm), **Isidore,** Paris, 1752—St. Petersburg, 1802; violinist and conductor.

Berthelier (bĕr-tĕl-yā), **H.,** solo-violinist, Paris Opéra, 1894.

Berthold (bĕr'-tôlt), **K. Fr. Theodor,** Dresden, 1815—1882; court-organist.

Berti (bĕr-tē), **M. A.,** Vienna, 1721—1740; barytone-player.

Bertin (bĕr'-tăn), **Louise Angélique,** Roches, near Paris, 1805—Paris, 1877; singer, pianist and dram. composer.

Bertini (bĕr-tē'-nē), (1) **Abbate Gius.,** Palermo, 1756—1849 (?); court-cond. and lexicographer. (2) **Benoît Auguste,** b. Lyons, 1780; writer. (3) **H. Jérome,** London, 1798—Meylau, near Grenoble, 1876; bro. and pupil of above; pianist and composer; at 12, toured the Netherlands and Germany; retired, 1859; wrote technical studies. (4) **Dom.,** Lucca, 1829—Florence, 1890; teacher, critic, theorist and director.

Bertinot'ti, Teresa, Piedmont, 1776—Bologna, 1854; operatic soprano; m. **Felix Radicati,** a violinist and composer.

Bertolli (bĕr-tôl'-lĭ), **Fran.,** Italian singer in Händel's operas, London, 1729–37.

Berton (bĕr-tôn), (1) **P. Montan,** Paris, 1727—1780; conductor grand opera and dram. composer. (2) **H.**

Digitized by Google

Montan, Paris, 1767—1844; son of above; composer. (3) **François,** Paris, 1784—1832; natural son of (2); pupil, later prof. of singing, at Cons.; composed operas and songs.

Berto'ni, Fdo. Giu., Venice, 1725—Desenzano, 1813; organist and dram. composer.

Bertram (bĕr'-träm), **Th.,** b. Stuttgart, Feb. 12, 1869; barytone; studied with his father; sang in various German cities lately with his wife, **Fanny Moran Olden.**

Bertrand (bĕr-träñ), **J. Gv.,** Vaugirard, near Paris, 1834—Paris, 1880; writer and critic.

Berwald (bĕr'-vält), (1) **Jn. Fr.,** Stockholm, 1788—1861; precocious violinist, etc.; pupil of Abbé Vogler; composed a symphony at 9. (2) **Fz.,** Stockholm, 1796—1868; nephew of above; dram. composer.

Berwillibald (bĕr'-vĭl-lĭ-bält), **G. G.,** German singer in London, 1716.

Berwin (bĕr'-vēn), **Adolf,** Schwersenz, near Posen, 1847—Rome, 1900; dir. Cecilia Academy, Rome; writer.

Besard (bŭ-zär), **Jn. Bap.,** b. Besançon, ca. 1576; writer.

Beschnitt (bĕ-shnĭt'), **Jns.,** Bockau, Silesia, 1825—Stettin, 1880; conductor.

Besekirsky (bā-zĕ-kēr'-shkĭ), **Vasil Vasilevitch,** b. Moscow, 1836; concert violinist and composer.

Besler (bās'-lĕr), (1) **Samuel,** Brieg, Silesia, 1574—Breslau, 1625; rector and composer. (2) **Simon,** cantor at Breslau, and composer, 1615–28.

Besozzi (bā-sôd'-zē), the name of 4 brothers, all oboists except (3). (1) **Ales.,** Parma, 1700—Turin, 1775. (2) **Antonio,** Parma, 1707—Turin, 1781; (3) **Hieronimo,** Parma, 1713—Turin (?), bassoonist. (4) **Gaetano,** b. Parma, 1727. (5) **Carlo,** b. Dresden, 1745; oboist, son of (2). (6) **Hieronimo,** d. 1785; son of (3); oboist. His son (7) **Henri** was a flutist, and father of (8) **Louis Désiré,** Versailles, 1814—Paris, 1879; teacher and composer.

Bessems (bĕs'-sāms), **A.,** Antwerp, 1809—1868; violinist and composer.

Besson (bŭs-sôn), **Gv. Aug.,** Paris, 1820—1875; improver of valves in wind-instruments.

Best, Wm. T., Carlisle, Engl., Aug. 13, 1826—Liverpool, May 10, 1897; org.-virtuoso; pupil of Young; organist at various ch., and the Philh. Society; in 1880, declined knighthood, but accepted Civil-List pension of £100 per annum; 1894, retired; 1890 went to Sydney, Australia, to inaugurate the organ in the new Town Hall; composed overtures, sonatas, preludes, etc., for organ, also 2 overtures and march for orch.; and pf.-pcs.; wrote "*The Art of Organ-playing*," etc.

Betts, J. & Edward, London; vln.-makers; pupils and successors of R. Duke, 1760–80.

Betz (bĕts), **Fz.,** Mayence, March 19, 1835—Berlin, Aug. 12, 1900; barytone; created "Wotan," and "Hans Sachs."

Beuer (boi'-ĕr), **Elise,** b. Carlsbad; soprano, studied in 1892 at Vienna; City-Theatre, Leipzig; 1899, Hamburg City Theatre.

Beunter (boin'-tĕr), **Benj.,** Mühlhausen, 1792—1837; organist and composer.

Bev'an, Fr. Chas., b. London, July 3, 1856; pupil of Willing and Hoyte; organist various churches; then studied singing with Schira, Deacon and Walker; 1877 Gentleman of the Chapel Royal; composed pop. songs.

Bevignani (bā-vēn-yä'-nē), Cavaliere **Enrico,** b. Naples, Sept. 29, 1841; pupil of Albanese, Lillo, etc., 1st opera, "*Caterina Bloom*," succ.; Czar made him Knight of the Order of St. Stanislas, which gives nobility and a life-pension; chiefly noted as cond. in London, Moscow and New York.

Bev'in, Elway, Wales, 1560(–70?)—1640 (?); Gentleman of the Chapel Royal; organist, writer and composer.

Digitized by Google

Bex'field, Wm. Rd., Norwich, 1824—London, 1853; organist and composer.

Beyer (bī'-ĕr), (1) **Jn. Samuel,** Gotha, 1669—Carlsbad, 1744; director. (2) **Rudolf,** Wilther, 1828—Dresden, 1853; composer. (3) **Fd.,** Querfurt, 1805—Mayence, 1863; composer.

Biaggi (bē-äd'-jē), **Gir. Ales.,** Milan, 1815—Florence, 1897; prof., dram. composer, writer under pseudonym "**Ippolito d'Albano.**"

Bial (bē'-äl), (1) **Rudolf,** Habelschwerdt, Silesia, 1834—New York, 1881; violinist, writer and cond. (2) **K.,** Habelschwerdt, 1833—Steglitz, near Berlin, 1892; bro. of above; pianist.

Bianchi (bē-än'-kē), (1) **Fran.,** Cremona, 1752—Bologna, 1811; organist; composed 47 operas. (2) **Valentine,** Wilna, 1839—Candau, Kurland, 1884; dram. soprano; début, 1855. (3) **Bianca** (rightly **Schwarz**), b. in a village on the Neckar, June 27, 1858; dram.-soprano; pupil of Wilczek and Viardot-Garcia; Pollini paid her tuition and then engaged her for 10 years; début Carlsruhe, 1873. (4) **Eliodoro,** composed operas; "*Gara d'Amore*" (Bari, 1873); "*Sarah*"; "*Almansor*."

Bianchini (bē-än-kē'-nē), **P.,** b. Venice, Oct., 18, 1828; violinist, cond., 1878–87, teacher at Trieste, then dir. School of the Padri Armeni, Venice; composer.

Biber (bē'-bĕr), (1) **H. Jn. Fz. von,** Wartenberg, Bohemia, 1644—Salzburg, May 3, 1704; violinist, and one of the founders of the German school of vln.-playing; Leopold I. ennobled him. (2) **Aloys,** Ellingen, 1804—Munich, 1858; piano-maker.

Bibl (bēb'-'l), (1) **Andreas,** Vienna, 1797; organist and composer, as was his son (2) **Rudolph,** b. 1832.

Biedermann (bē'-dĕr-män), (1) ——, about 1786 tax-receiver at Beichlingen, Thuringia; a real virtuoso on, and improver of, the hurdygurdy. (2) **Edw. Julius,** b. Milwaukee, Wis., Nov. 8, 1849 (son and pupil of (3) **A. Julius**); studied in Germany; since 1888 organist St. Mary's R. C. Church, New York.

Biehl (bēl), **Albert,** b. Rudolstadt, Germany, Aug. 16, 1833; writer of valuable works on finger technic; and composer.

Bierey (bēr'-ī), **Gl. Benedikt,** Dresden, 1772—Breslau, 1840; conductor and dram. composer.

Biese (bē'-zĕ), **Wm.,** b. Rathenow, 1822; piano-maker, Berlin.

Bigaglia (bē-gäl'-yä), Padre **Diogenio,** 1725; Benedictine monk and composer.

Bignami (bēn-yä'-mē), (1) **Carlo,** Cremona, Dec. 6, 1808—Voghera, Aug. 2, 1848; cond., violinist and dir., Cremona; Paganini called him "the first violinist of Italy." (2) **Enrico,** 1842 (?)—Genoa, 1894; violinist, dram. composer.

Bignio (bēn'-yō), **Louis von,** b. Pesth, 1839; lyric barytone; Vienna Court-Opera; pensioned, 1883.

Bigot (bē-gō), **M.** (née **Kiene**), Colmar, Upper Alsatia, 1786—Paris, 1820; pianist.

Bilhon (or **Billon**) (bē-yôñ), **J. de,** 16th cent.; composer and singer in the Papal Chapel.

Billema (bēl-lā'-mä), (1) **Carlo** (b. Naples, ca. 1822) and (2) **Raffaele** (Naples, 1820—Saintes, Dec. 25, 1874), brothers; pianists, and composers.

Billert (bēl'-lĕrt), **K. Fr. Aug.,** Altstettin, 1821—Berlin, 1875; painter and writer.

Billet (bē-yā), **Alex. Ph.,** b. St. Petersburg, March 14, 1817; pianist and composer.

Billeter (bē-yŭ-tă), **Agathon,** Mannedorf, Lake of Zurich, Nov. 21, 1834; organist, conductor and composer of pop. part-songs.

Bil'lings, Wm., Boston, Mass., Oct. 7, 1749—Sept. 29, 1800; composed hymns; introduced the pitch-pipe and the 'cello into American church-choirs, and is said to have

Digitized by Google

given the first concert in New England.

Bil'lington, (1) **Th.,** pianist, harpist and composer, latter part of 18th cent. (2) **Elizabeth** (née **Weichsel**), London, ca. 1768—near Venice, Aug. 23, 1818; pupil of her father, a clarinettist; then of J. Chr. Bach; handsome operatic soprano, had a compass of 3 octaves, *a-a'''* (Vide PITCH, D. D.), 1784, Dublin; 1786, Covent Garden; retired, 1818.

Billrot(h) (bĭl'-rōt), (1) **Jn. Gv. Fr.,** Halle, near Lübeck, 1808—Halle, 1836; composer and writer. (2) **Theodor,** Bergen, Isle of Rügen, 1829—Abbazia, 1894; surgeon and writer.

Bilse (bĭl'-sĕ), **Benj.,** b. Liegnitz, Aug. 17, 1816; "Stadtmusikus" at Liegnitz, and trained a remarkable orchestra; retired 1894 as "Hofmusikus."

Binchois (Gilles de Binche, called **Binchois**) (băńsh-wä), Binche, in Belgian Hainault, ca. 1400—Lille, 1460; one of the early Netherland composers; 3-part chanson, rondeaux, etc., of his are extant.

Binder (bĭnt'-ĕr), (1) **K. Wm. Fd.,** b. Dresden, 1764; harp-maker at Weimar, ca. 1797. (2) **K.,** Vienna, 1816—1860; conductor and dram. composer.

Bini (bē'-nē), **Pasqualino,** b. Pesaro, ca. 1720; violinist.

Bioni (bē-ō'-nē), **A.,** b. Venice, 1698; composed 26 operas.

Biordi (bē-ôr'-dē), **Giov.,** Commissioned by Pope Benedict XIII. to supplement Palestrina's service; this was used till 1731.

Birch, (1) **C. Anne,** b. ca. 1815; pop. singer; retired 1856. (2) **Eliza,** ca. 1830—1857; sister of above; soprano.

Birch'all, Robt., d. 1819; music-publisher, London.

Birckenstock (bĕr'-kĕn-shtôk), Alsfeld, 1687 — Eisenach, 1733; conductor.

Bird, (1) **Wm.** Vide BYRD. (2) **Arthur,** b. Cambridge, Mass., July 23, 1856; pupil of Haupt, Löschhorn, and Rohde, Berlin, 1875–77; organist and teacher at Halifax, N. S.; founded the first male chorus in N. S., 1881; studied comp. and orchestration with Urban, Berlin; 1885–86 with Liszt at Weimar; 1886, gave a successful concert, and has lived since, in Berlin, Grünewald; composed symphony and 3 suites for orch.; various pieces for piano; comic opera "*Daphne*" (New York, 1897); and a ballet, "*Rübezahl.*"

Birkler (bĕr'-klĕr), **G. Wm.,** 1820—1877; composer and writer.

Birnbach (bĕrn'-bäkh), (1) **K. Jos.,** Kopernick, Silesia, 1751—Warsaw, 1805; conductor. (2) **Jos. Benj. H.,** Breslau, 1795—Berlin, 1879; pianist and composer; son and pupil of above.

Bisaccia (bē-sät'-chä), **Giov.,** 1815—Naples, 1897; singer, conductor and dram. composer.

Biscaccianti (bēs-kät-chän'-tē), **Eliza** (née **Ostinelli**), Boston, Mass., 1824 (7 ?)—1896; sang in America and Europe, in opera and concert; teacher in Rome and elsewhere; m. Marquis B.

Bischoff (bĕsh'-ôf), (1) **G. Fr.,** Ellrich, Harz Mts., 1780—Hildesheim, 1841; conductor; founded the German mus. festivals. (2) **L. Fr. Ch.,** Dessau, 1794 — Cologne, 1867; translator; son of (3) **K. B.,** court-mus., Dresden. (4) **Kasper Jakob,** Ansbach, 1823—Munich, 1893; teacher and composer. (5) **Hans,** Berlin, 1852—Niederschönhausen, near Berlin, 1889; pf.-teacher, conductor and editor.

Bish'op, (1) Sir **H. Rowley,** London, Nov. 18, 1786—April 30, 1855; noted Engl. composer; pupil of Bianca; his first opera, "*The Circassian Bride,*" was prod. Drury Lane, when he was 20; 1810–11 comp. and cond. at Covent Garden; 1813 alternate cond. Philh. Soc.; 1825 cond. at Drury Lane; 1830 musical dir. at Vauxhall; 1841–43, prof. music, Edinburgh;

Digitized by Google

knighted, 1842; 1848 prof. of music at Oxford; 1853, Mus. Doc. (Oxon); prod. over 80 operas, farces, ballets, an oratorio, cantata, etc. (2) **J.**, b. Cheltenham, 1814; organist, editor and composer.

Bispham (bĭsp'-hăm), **David**, b. Philadelphia, ca. 1860; dram. barytone; sang in church and oratorio; 1885–87 pupil of Vannuccini and Wm. Shakespeare; from 1891 in opera at Covent Garden, and America, with much success and versatility; and also in recitals, in both of which fields his high dramatic intelligence plays an unusual part; is brilliant in comic or tragic situations; knows more than 40 rôles.

Bit'ter, K. Hermann, Schwedt-on-Oder, 1813—Berlin, 1855; Prussian Minister of Finance, and writer.

Bitto'ni, Bdo., Fabriano, 1755—1829; organist.

Bizet (bē-zā), **G. (Alex. César Léopold)**, Paris, Oct. 25, 1838—Bougival, June 3, 1875; brilliant pianist and distinguished composer. At 9, pupil at Paris Cons. of Marmontel (pf.), Benoist (org.), Zimmerman (harm.), and Halévy (whose opera "*Noë*" he finished, and whose daughter Geneviève he m.); 1857, took Offenbach 1st prize for an opera buffa, "*Le Docteur Miracle*," prod. at Bouffes Parisiens, 1863; also won the Grand Prix de Rome. In place of the Mass prescribed he sent from Rome a 2-act Ital. opera buffa "*Don Procopio*"; 2 movements of a symphony, "*La Chasse D Ossian*," an overture; and "*La Guzla de l'Émir*," a comic opera. 1836, his grand opera "*Les Pêcheurs de Perles*," was prod. Paris (Th. Lyrique); it failed, as did "*La Jolie Fille de Perth*" (1867), and the 1-act "*Djamileh*" (1872). In all his music **B.** revealed a strong leaning toward Wagner, then so unpopular in France; but 1872, his overture "*Patrie*," the 2 symphonic movements, and incidental music to Daudet's *L'Arlésienne*, brought him success; and "*Carmen*" (Opéra-Com., March 3, 1875) brought him a fame, which he hardly knew, as he died three months later of heart disease; he composed also 2 operas, "*Numa*" (1871) and "*Ivan le Terrible*"; 150 pf.-pcs., songs, etc.; collaborated with Délibes, Jonah and Legouix in opera "*Malbrough, s'en va-t-en-guerre*." Biog. by Pigot, 1886.

Bizet.

By Edward E. Ziegler.

As Bizet's last work was his best, it is logical to argue that his untimely death has cheated us of compositions more valuable than "*Carmen*;" but beyond mere conjecture such an estimate can have no value and his rank among opera-composers must be determined by *Carmen*. That the stage was his real field, is proven clearly by the persistency with which he composed for it, and a study of his different efforts proves the wisdom of his choice, for there are no masterpieces among his songs, or among his piano-compositions, and even his most successful orchestral number is the "*First Suite*" compiled for his incidental music to Daudet's "*L'Arlésienne*." ¶His early letters confess his musical creed: Mozart and Beethoven, Rossini and Meyerbeer; this is catholic, to say the least, but later he acknowledged his preference for the Germans in gen-

Digitized by Google

eral and Beethoven as the master of all. But Bizet was a stranger to the larger forms in music—for two years he toiled intermittingly at a symphony and produced only the "*Roman Suite*" as a result—and his work shows more tendency to follow Gounod's teaching than that of his high ideals. He was bitterly accused of being a follower of Wagner; Paris, knowing so lamentably little of Wagner's music, then condemned that of Bizet's, which it did not like or could not understand, by labelling it "Wagnerian," and thus put it hopelessly beyond the possibility of discussion. As a matter of fact there is no trace of Wagner to be found in Bizet's music, and the only resemblance between the two is that both were innovators who presented their theories about dramatic art in practical forms, proving them by their operas. ¶Bizet realised the sorry state of the French operatic stage, but contented himself with an effort at reforming the minor stage of the Opéra-Comique, and it is doubtless due in a great measure to the precedent of "*Carmen*" that to-day the Opéra-Comique is on a higher artistic plane than the Opéra. ¶A direct musical influence it would be difficult to trace to Bizet. As an orchestral colourist he had been outdone and outdared by even his contemporaries; nor did he bequeath to us a new art-form. But because he demanded a more sincere libretto than any of those with which that maker of marionette opera-books, Scribe, had conjured all Paris, and because in his music he did not fear contact with throbbing life, he commands our respect. His work shows a musical sincerity foreign to French composers generally, and he deserved a better fate than a sequence of failures ending with an early death.

Blaes (blās), (1) **Arnold Jos.**, Brussels, 1814—1892; clarinettist. (2) **M. Elisa**, Antwerp, 1820, wife of above; teacher.

Bla'grove, (1) **H. Gamble**, Nottingham, 1811—London, 1872; violinist. (2) **Richard Manning**, Nottingham, 1827—London, 1895; bro. of above; viola prof. R. A. M.

Blahag (blä'-häkh) (or **Blahak**), **Josef**, Raggendorf, Hungary, 1779—Vienna, 1846; tenor, conductor, and composer.

Blahet'ka (or **Plahet'ka**), **Marie-Léopoldine**, Guntramsdorf, near Vienna, 1811—Boulogne, 1887; pianist and dram. composer.

Blainville (blăñ-vĕ'-yŭ), **Chas. H.**, near Tours, 1711—Paris, 1769; 'cellist, writer and composer.

Blake, (1) Rev. **Ed.**, b. Salisbury, d. 1765. (2) **Chas. Dupee**, b. Walpole, Mass., Sept. 13, 1847; pupil of J. C. D. Parker, J. K. Paine, etc.; organist Union Ch., Boston, and composer.

Blamont (blă-môñ), **Fran. Colin de**, Versailles, 1690—1760; supt. of the King's music and composer.

Blanc (blăñ), **Adolphe**, b. Manosque, Basses-Alpes, June 24, 1828; pupil Paris Cons. and of Halévy; composed 3 operas.

Blanchard (blăñ-shär), **H. L.**, Bordeaux, 1778—Paris, 1858; violinist and critic.

Blanckenburgh (blănk'-ĕn-boorkh), **Gerbrandt van**, organist at Gouda, 17th century. Vide BLANKENBURGH.

Blancks, Edw., English composer, 16th cent.

Digitized by Google

Bland (blănt), (1) **Maria Theresa** (née **Romanzini**), 1769—1838; pop. Italian singer in England; married an actor, Bland, and had two sons. (2) **Chas.**, tenor. (3) **James**, 1798—1861, bass.

Blangini (blăn-jē'-nē), **Giu. Marco, M. Felice**, Turin, 1781 — Paris, 1841; organist.

Blankenburg (blănk-ĕn-boorkh), (1) **Quirin van**, Gouda, Holland, 1654—The Hague, 1749; probably son of GERBRANDT VAN BLANCKENBURGH (q. v.); organist and writer. (2) **Chr. Fr. von**, Kolberg, Pomerania, 1744—Leipzig, 1796; Prussian officer and composer.

Blaramberg (blă'-răm-bĕrkh), **Paul I.**, b. Orenburg, Russia, Sept. 26, 1841; pupil of Balakirew; lawyer, then editor; composed succ. operas, "*Maria Tudor*" (St. Petersburg, 1882); "*The First Russian Comedian*"; "*Tuschinsky*" (Moscow, 1895).

Bläs. Vide BLAES.

Blasius (blăz'-yūs), **Mathieu Fr.**, Lauterburg, Alsatia, 1758 — Versailles, 1829; cond. Op. Comique, Paris; composer.

Blassmann (blăs'-măn), **Ad. Jos. M.**, Dresden, 1823—Bautzen, 1891; pianist, court-conductor and writer.

Blatt (blăt), **Fz. Thaddäus**, Prague, 1793—(?); clarinettist and writer.

Blauwaert (blow'-vărt), **Emil**, St. Nicholas, Belgium, 1845—Brussels, 1891; barytone.

Blauvelt (blou'-fĕlt), **Lillian**, b. Brooklyn, N. Y., 1870(?); soprano; studied Nat. Cons., N. Y., and in Paris; after years of success at home, toured Europe since 1900; decorated in Italy with the order of St. Cecilia; m. Royal Smith (1898 divorced); m. again 1901.

Blaze (blăz), (1) (Called **Castil-Blaze**) **Fran. H. Jos.**, Cavaillon Vaucluse, 1784—Paris, 1857; "The father of modern French musical criticism"; son and pupil of Henri Sebastian B.; wrote scathing "*L'Opéra en France*" (1820); was made critic on "*Journal des Débats*," where his articles were signed "*XXX*"; transl. libretti of German and Italian operas; composed 3 operas, several "pastiches," etc. (2) **H.**, Baron de Bury, Avignon, 1813—Paris, 1888; son of above; writer.

Bletzacher (blăt'-tsäkh-ĕr), **Jos.**, Schwoich, Tyrol, 1835 — Hanover, 1895; bass.

Bleuer (bloï'-ĕr), **L.**, Buda-Pesth, 1863—Berlin, 1897; violinist; 1883–93, leader of Philh. orch., Berlin; 1894, of Philh. Club, Detroit (Michigan).

Blew'itt, (1) **Jonathan**, London, 1782—1853; organist and director; son and pupil of (2) **Jonas**, organist and writer.

Blied (blēt), **Jacob**, Brühl-on-Rhine, 1844—1884; teacher and composer.

Blitheman, Wm., d. 1591; organist, etc., at Oxford.

Bloch (blôkh), **G.**, b. Breslau, Nov. 2, 1847; pupil of Hainsch, J. Schubert, Taubert, and F. Geyer; teacher in Breslaur's Cons., Berlin; founded Opera Society, 1879; composer.

Blockx (blôx), **Jan.**, b. Antwerp, Jan. 25, 1851; pianist and composer; pupil, Flemish Mus. School; from 1886, teacher of harm. there; 1901 succeeded Bénoît, at Antwerp cons.; composed succ. operas, incl. "*Maître Martin*," etc.

Blodek (blôd-ĕk), (1) **P. Aug. L.**, Paris, 1784—1856; viola-player and dram. composer. (2) **Wm.**, Prague, 1834—1874; prof. and dram. composer.

Bloom'field-Zeisler (tsīs'-lĕr), **Fanny**, b. Bielitz, Austrian Silesia, July 16, 1866; pianist; at 2 was brought to Chicago, where she still lives; played in public at 10; was pupil of Ziehn and Karl Wolfsohn, and 1876–81 of Leschetizky; from 1883 has toured America with distinction; from 1893, Germany, Austria, England and France with great success.

Blow, John (Mus. Doc. Oxon.), Collingham, Nottinghamshire, 1648—Westminster (London), Oct. 1, 1708; organist Westminster Abbey, 1680; was superseded by Purcell, whom he

Digitized by Google

in turn succeeded; he is buried in the Abbey; 1674, organist and (1699) composer to the Chapel Royal; beginning to compose as a boy, he achieved a vast amount of church-music.

Blum (bloom), **K. L.,** Berlin, 1786—July 2, 1844; actor, singer, poet, organist, 'cellist, cond., and composer; chamber-musician to the Prussian Ct., 1822; stage mgr.; prod. nearly 30 operas, ballets, songs, etc.; also vaudevilles, which he introduced to the German stage.

Blumenfeld (bloo'-měn-fĕlt), **F.,** b. Kovalevska, Russia, April 7, 1863; pianist, pupil of Th. Stein; took gold medal at St. Petersburg Cons.; composed "*Allegro de Concert*," with orchestra, etc.

Blumenthal (bloo'-měn-tăl), (1) **Jos. von,** Brussels, 1782—Vienna, 1850; violinist and dram. composer. (2) **Jacob (Jacques),** b. Hamburg, Oct. 4, 1826; pupil of Grund, Bocklet, and Sechter (Vienna), and 1846 of Herz and Halévy; after 1848 in London; pianist to the Queen, and composer. (3) **Paul,** b. Steinau-on-Oder, Silesia, Aug. 13, 1843; pupil of R. A., Berlin, 1870; organist, Frankfort-on-Oder; from 1870, "R. mus. dir."; composed masses, motets, etc.

Blumner (bloom'-nĕr), (Dr.) **Martin,** Fürstenberg, Mecklenburg, Nov. 21, 1827—Berlin, Nov. 6, 1901; pupil of S. W. Dehn; 1876, cond. of Berlin Singakademie; titles "R. Musik-dir." and "Prof."; composed 2 oratorios, "*Abraham*" (1860), and "*Der Fall Jerusalems*" (1881); cantata *Columbus* (1853); *Te Deum*, etc.

Blüthner (blüt'-nĕr), **Julius Fd.,** b. Falkenhain, near Merseburg, March 11, 1824; piano-maker, Leipzig, from 1853.

Boccabadati (bôk-kä-bä-dä'-tē), **Luigia,** Parma—Turin, 1850; soprano.

Boccherini (bôk-kĕ-rē'-nē), **Luigi,** Lucca, Italy, Feb. 19, 1743—Madrid, May 28, 1805; 'cellist; toured with success; 1797, made chamber-compos to Friedrich Wilhelm II., of Prussi in return for a dedication; after t king's death **B.**'s fortune left him, a he died in dire poverty. His prolif and often fascinatingly graceful co positions include 20 symphonies, a opera, an orchestral suite, a 'cell concerto, 2 octets, 16 sextets, 1 string-quintets, 12 pf.-quintets, quintets for strings and flute (or oboe 91 string-quartets, 54 string-trios, trios, sonatas and duets for vln., etc biog. by Picquot (Paris, 1851), a Schletternd (Leipzig).

Boch (bôkh), **Fz. de,** b. Potenstei Bohemia, Feb. 14, 1808; 'cellist.

Bochkoltz-Falco'ni (bôkh'-kôlts), **Anna** (rightly **Bockholtz**), Frankfor 1820—Paris, 1870; singer and co poser.

Bochsa (bôkh'-sä), (1) **K.,** Bohemia-Paris, 1821; oboist; music-selle (2) **Rob. Nic. Chas.,** Montmedy Meuse, Aug. 9, 1789—Sydney, Au tralia, Jan. 6, 1856; son and pupil above; composed a symphony at an opera at 16; pupil of Fr. Beck harpist to Napoleon and to Lou XVIII.; he eloped with Sir Henr Bishop's wife, made tours in Europ and America, and finally to Australia composed 9 French operas, prod. Lyons (1804), and in Paris (1813–16) 4 ballets; an oratorio, etc.; wrote standard method for harp.

Böckeler (bĕk'-ĕ-lĕr), **H.,** b. Cologn July 11, 1836—1862; cond. at Ai le-Chapelle; editor and composer.

Böckh (bĕkh), **Aug.,** Carlsruhe, 178 —Berlin, 1867; writer.

Bocklet (bôk'-lĕt), **K. M. von,** Prague 1801—Vienna, 1881; violinist.

Bockmühl (bôk'-mül), **Robt. Emil** Frankfort, 1820—1881; 'cellist.

Bockshorn (bôks'-hôrn) ("**Capricornus**"), **Samuel,** Germany, 1629–Stuttgart, 1669 (?); composer an conductor.

Bocquillon-Wilhem (bôk'-ē-yôñ-vē äñ), **G. L.** Vide WILHEM.

Bode (bō'-dĕ), **Jn. Jos. Chp.,** Barum

Digitized by Google

Brunswick, 1730—Weimar, 1793; oboist, publisher and composer.

Bodenschatz (bō'-d'n-shäts), **Erhard,** Lichtenberg, Saxony, 1570—Gross-Osterhausen, near Querfurt, 1638; publisher.

Boedecker (bā'-děk-ĕr), **Louis,** Hamburg, 1845—1899; teacher, critic, and composer.

Boehm, Boehme. Vide BÖHM (E).

Boekelman (bā'-kĕl-măn), **Bernardus,** b. Utrecht, Holland, 1838; pupil and son of **A. J. B.**; director, studied with Moscheles, Richter and Hauptmann, at Leipzig Cons.; von Bülow, Kiel, and Weitzmann, at Berlin; from 1866, lives in New York; founded and cond. (till 1888) the N. Y. Trio Club; 1883–97, mus. dir. Miss Porter's School, Farmington, Conn.; later pianist and teacher in New York; composed orch.-pcs., etc.; ed. an analytical edition of Bach's "*Well-tempered Clavichord*," in colours, etc.

Boëllmann (bwĕl'-măn), **Léon,** Ensisheim, Alsatia, 1862—Paris, 1897; composer and teacher.

Boëly (bwĕl'-ē), **Alex. P. Fran.,** Versailles, 1785—Paris, 1858; pianist and composer.

Boers (boors), **Jos. Karel,** Nymwegen, Holland, 1812—Delft, 1896; cond. and writer.

Boesset (bwôs-sā), (1) **A.,** Sieur de Villedieu, ca. 1585—1673; intendant of music to Louis XIII. (2) **J. B.,** 1612—1685; son and successor of above; and in turn succeeded by his son. (3) **C. J. B.,** b. ca. 1636.

Boe'tius (or **Boethius**), **Ani'cius Man'lius Torqua'tus Severi'nus,** Rome ca. 475—executed 524(?); eminent poet and writer on music.

Bohlmann (bōl'-măn), **Th. H. Fr.,** b. Osterwieck am Harz, Germany, June 23, 1865; pianist; pupil of Dr. Stade, Barth, Klindworth, Tiersch, d'Albert, and Moszkowski; début Berlin, 1890; toured Germany; since 1890 pf.-prof. Cincinnati Cons. U. S. A.

Bohm (bōm), **K.,** b. Berlin, Sept. 11, 1844; pupil of Löschhorn, Reissmann and Geyer; pianist and composer in Berlin.

Böhm (bām), (1) **G.,** Goldbach, Thuringia, 1661—Lüneburg, 1734; organist and clavichordist; composed important organ preludes and suites. (2) **Elizabeth Riga,** 1756—1797; soprano, m. the actor **B.** (3) **Theobald,** Münich, April 9, 1794—Nov. 15, 1881; inv. the "Böhm flute" (vide D. D.); flutist and composer for flute; "Hofmusikus," and player in royal orch. (4) **Jos.,** Pesth, 1795—Vienna, 1876; son and pupil of above; violinist and prof. (5) **Heinrich,** b. Blassia, Bohemia, 1836; composed 35 operas in Bohemian. (6) **Jos.,** Kühnitz, Moravia, 1841—Vienna, 1893; organist, cond. and director.

Böhme (bā'-mĕ), (1) **Jn. Aug.,** 1794; founder of pub. house at Hamburg. His son, (2) **Justus Eduard,** succeeded him in 1839; and his grandson, (3) **August Eduard,** in 1885. (4) **Aug. Julius Fd.,** Ganderheim, Brunswick, 1815—1883; conductor. (5) **Fz. Magnus,** Wellerstedt, near Weimar, 1827—Dresden, 1898; teacher, Dresden, later prof.; composer, writer and collector.

Böhmer (bā'-mĕr), **K. (Hermann Ehrfried),** The Hague, 1799—Berlin, 1884; dram. composer.

Bohn (bōn), **Emil,** b. Bielau, near Neisse, Jan. 14, 1839; organist, 1884, founded the Bohn Choral Society, giving historical concerts; lecturer, writer, critic and composer; R. Prof. of Music.

Böhner (bā'-nĕr), **Jn. L.,** Tôttelstedt, Gotha, 1787—near Gotha, 1860; composer; led a roving life of drunkenness and talent; said to be the original of Hofmann's "*Kreisler*" [vide SCHUMANN]; composed opera, etc.

Bohrer (bō'-rĕr), (1) **Anton,** Munich, 1783—Hanover, 1852; violinist; composer for vln.; a co-member of the Bavarian Court-orch. and concert-

Digitized by Google

giver with his brother, (2) **Max,** Münich, 1785—Stuttgart, 1867; 'cellist.

Boie (boi'-ĕ), (1) **John,** b. Altona, March 8, 1822; violinist. (2) **H.,** Altona, Sept. 16, 1825; bro. of above; violinist and dram. composer.

Boieldieu (bō-ĕld-yŭ'), (1) **Fran. Adrien,** Rouen, Dec. 16 (not 15), 1775—Jarcy, near Grosbois, Oct. 8, 1834; son of secretary of Archp. Larochefoucauld and a milliner; apprenticed to the intemperate, brutal cathedral organist Broche, he ran away, at 12, and walked to Paris, but was brought back. He is not known to have had other teaching. At 18, he prod. succ. "*La fille coupable*" (Rouen, 1793); 1795, "*Rosalie et Myrza,*" text of both by his father. Discouraged in a planned Cons. at Rouen, he again walked to Paris, and subsisted as teacher and piano-tuner to Erard. The tenor Garat sang his still pop. songs, in public, and won him a publisher. 1796, "*La Dot de Susette,*" in one act, was prod. with succ. (Opéra-Com.); 1797, "*La famille Suisse*" (ran 30 nights at the Th. Feydeau); 1798, he pub. sonatas, and a pf.-concerto, etc.; 1800, prof. of piano, Paris Cons. "*Zoraime et Zulnare*" (1798), "*Beniowski,*" and "*Le Calife de Bagdad*" (1800) were succ. and ended his first period, one of light gracefulness. He now studied cpt. seriously, probably with Cherubini, who had criticised him. After 3 years' silence, he reappeared with enlarged powers, succ. in "*Ma Tante Aurore*" (Th. Feydeau, 1803). In 1802 he m. Clotilde Mafleuroy, a ballet-dancer; 1803, he went to St. Petersburg, partially perhaps (but not surely) because of domestic unhappiness, and became cond. of the Imperial Opera, writing by contract 3 operas annually, and a number of marches. He returned to Paris, 1811; had immense succ., particularly with "*Jean de Paris,*" 1812; 1817 prof. of comp. at the Cons. and member of Institut; 1821, Chévalier of the Legion of Honour; 1818, "*Le Petit Chaperon rouge*" was succ., followed, after 7 years' silence, by "*La Dame Blanche,*" his masterpiece. His last opera, "*Les Deux Nuits*" (1829), failed. His wife d. 1825, and 1827 he m. Mlle. Phillis, a singer, who was a devoted wife. The poverty of their last years was relieved by Thiers, minister of Louis Philippe, who made him an annuity of 6,000 francs. He died at his country-home, of pulmonary trouble. **B.**'s work has great vivacity and vitality combined with musical sweetness, and rhythm without jingle. His large gifts in the construction of ensembles are seen in the septet and chorus at the end of the 2d act of "*La Dame Blanche,*" which up to 1875 had been performed 1340 times at the same theatre; its libretto is a combination of 2 of Scott's novels "The Monastery" and "Guy Mannering." He collaborated with Cherubini in "*La Prisonnière*" (1799); with Méhul, Kreutzer, and others, in "*Le Baiser et la Quittance*" (1802); with Cherubini, Catel, and Niccolò Isouard, in "*Bayard à Mézières*"; with Kreutzer in "*Henri IV. en Voyage*" (1814); with Mme. Gail, in *Angela* (1814); with Hérold in "*Charles de France*"; with Cherubini, Berton, and others, in "*La Cour des Fées*" (1821) and "*Pharamond*"; with Auber, in "*Les Trois Genres*"; with Berton, and others, in "*La Marquise de Brinvilliers.*" Biog. by A. Pougin, 1875. (2) **Adrien L. V.,** b. Paris, 1816—near Paris, 1883; son and pupil of above; dram. composer.

Boisdeffre (bwă-dĕfr), **Chas. H. Réné de,** b. Vesoul (Haute-Savoie), 1838; Chev. of Legion of Honour; composer of religious and chamber music, the latter taking Chartier prize, 1883; lives in Paris.

Boise (bois), **Otis Bardwell,** b. Oberlin,

Digitized by Google

Ohio, Aug. 13, 1845; organist; 1861 pupil of Hauptmann, Richter, Moscheles, etc., Leipzig; 1864, of Kullak, at Berlin; 1864–70 organist and teacher in Cleveland; 1870–76, in New York; 1876–78, spent in Europe; for some years prominent in Berlin as a teacher; 1901, settled in Baltimore; composed symphonies, overtures, pf.-concertos, etc., wrote "*Music and Its Masters*" (1902), etc.

Boisselot (bwäs-lō), (1) **J. Louis,** Montpellier, 1785—Marseilles, 1847; piano-maker at Marseilles; his eldest son. (2) **Louis** (1809—1850), was the manager. His grandson, (3) **François,** is the present proprietor. (4) **Xavier,** Montpellier, 1811—Marseilles, 1893; second son of above; composer.

Boito (bō-ē'-tō), **Arrigo,** b. Padua, Feb. 24, 1842; poet, soldier, novelist, editor, essayist, librettist, and composer; son of an Italian painter and a Polish woman. Pupil, 1853–62, of Milan Cons., almost dismissed for mus. incompetence (cf. VERDI); composed 2 cantatas, "*Il 4 di Giugno*" (1860), and "*Le Sorelle d'Italia*" (1862), in collab. with Faccio; they met with such great succ. that the Govt. gave F. and **B.** funds for 2 years in Paris and Germany. **B.** had already taken up Goethe's "*Faust*," long before Gounod, at the suggestion of his bro. Camillo, an eminent architect. **B.** brought back from Germany a passion for Beethoven, then little heeded in Italy. 1867 at Paris, as journalist; then Poland, where he sketched out text and music of "*Mefistofeles*," which was prod. at Milan, 1868 (*La Scala*), after 52 rehearsals, and with great hopes; but it was then in a rather shapeless state, and Gounod's "*Faust*" having meanwhile been prod. at Milan with succ., **B.**'s work was hissed by some, and having provoked riots and duels was withdrawn by order of the police. It was remodelled with more attention to stage requirements and prod. with great succ. at Bologna, Oct. 4, 1875. An earlier opera, "*Ero e Leandro*," was never prod., **B.** lending his own libretto to Bottesini, and later to Mancinelli. Other libretti of his are, Ponchielli's "*Gioconda*," Verdi's "*Otello*" and "*Falstaff*," Faccio's "*Amleto*" and Coronaro's "*Un Tramonto.*" Two operas diligently prepared but still refused to the public are "*Nerone*" and "*Orestiade.*" He has translated 2 of Wagner's libretti into Italian, and writes often under the pseud. "**Tobios Gorria.**" The King made him "Cavaliere," and "Commendatore"; 1892, Inspector-Gen. of Technical Instruction in the Italian Cons. and Lyceums; 1895 Chevalier of the Legion of Honour. He lives in Milan.

Bolck (bôlk), **Oskar,** Hohenstein, 1837—Bremen, 1888; dram. composer.

Bol'la, ——, Italian prima buffa soprano; last of 18th century.

Bolsetti (bôl-sĕt'-tē), 1789; buffo; with his wife played principal rôles in comic operas, London.

Bolte (bôl'-tĕ), **Jns.,** contemporary German writer.

Bomtempo (bōm-tām'-pō), **João Domingos,** Lisbon, 1775—1842; pianist, director and writer.

Bona (bō'-nă), **Giov.,** Mondovi, 1609—Rome, 1674; cardinal and composer.

Bonawitz (bō'-nă-vĕts) (or **Bonewitz**), **Jn. H.,** b. Durkheim-on-Rhine, Dec. 4, 1839; pupil Liège Cons. till 1852, then brought to America; 1872–73 cond. "Popular Symphony Concerts," New York; 1873, toured U. S.; prod. 2 operas in Philadelphia; 1876, ret. to Europe; lives in Vienna and London.

Bond, Hugh, d. England, 1792; organist.

Bönicke (bă'-nĭ-kĕ), **Hermann,** Endorf, 1821—Hermannstadt, Transylvania, 1879; conductor, composer and writer.

Boniventi (bō-nĭ-vĕn'-tē) (or **Boneventi**), **Gius,** b. Venice, ca. 1660; conductor and dram. composer.

Digitized by Google

Bonnet (bŭn-nā), (1) **Jacques,** Paris, 1644—1724; writer. (2) **J. Bap.,** b. Montauban, 1763; organist and composer.

Bonno (bôn'-nō) (or **Bono**), **Jos.,** Vienna, 1710—1788; court-cond. and dram. composer.

Bonomet'ti, Giov. Bat., Italian composer; pub. motets, Venice, 1615. Vide BUONAMENTE.

Bononcini (bō-nôn-chē'-nē), (1) **Giov. M.,** Modena, 1640—Nov. 19, 1678; conductor, composer and writer of Bologna. (2) Who usually wrote it **Buononcini** (boo-ō-nôn-chē'-nē), **Giov. Bat.,** Modena, 1660—Venice (?), 1750 (?); son and pupil of above; studied with Colonna and Buoni ('cello), at Bologna; 1685–91, pub. 7 vols. masses and instr. mus.; in 1690, court 'cellist of Vienna; 1694, Rome, prod. 2 operas "*Tullo Ostilio*" and "*Serse*"; 1699–1701 prod. 2 operas at Vienna; 1703–5, at Berlin as court-composer; prod. "*Polifemo*" (1703); ret. to Vienna, where 6 new operas were prod. In 1716, invited to London as cond. and composer for the new King's Theatre, and to rival Händel; this provoked a famous and bitter war with some success for **B.,** who prod. 8 operas, 1702–27; but in 1731 he was caught in a plagiarism from A. Lotti (a crime of which Händel was by no means guiltless himself); 1733 an alchemist swindled him from affluence to bankruptcy. Later he appeared in Paris and prod. a motet for the "Chapelle royale," playing the 'cello-accomp. before the King; 1737 his opera "*Alessandro in Sidone*," and an oratorio, "*Ezechia*," were prod. in Vienna; 1748, he was called to Vienna to write peace-festival music and later went to Venice as theatre-composer, a post retained at least till he was 90. (3) **Marco An.,** Modena, 1675 (?)—1726; bro. of above; court-cond. there; prod. 11 operas highly rated by Padre Martini; also composed an oratorio.

Bonporti (bôn-pôr'-tē), **F. A., Trient,** ca. 1660; Imperial Counsellor and composer.

Bontempi (bôn-tĕm'-pē) (surnamed **Angelini**), **Giov. Andrea,** Perugia, ca. 1624—Bruso, near Perugia, 1705; dram. composer and writer.

Bonvin (bôn-văn), **L.,** b. Siders, Switzerland, Feb. 17, 1850; mainly self-taught; studied medicine, Vienna; entered Jesuit novitiate in Holland; became organist and choirmaster; from 1887, mus. dir. Canisius College, Buffalo, N. Y.; pub. 3 masses, etc.

Boom (bōm), (1) **Jan. E. G. van** (Senior), b. Rotterdam, April 17, 1783; flutist and composer for flute. (2) **Jan. (Jns.) van,** Utrecht, 1807—Stockholm, 1872; son of above; pianist, professor and dram. composer. (3) **Hermann M. van,** Utrecht, 1809—1883; son and pupil of (1); flutist.

Boorn (bōrn), **Eduard van den,** 1831—Liège, 1898; pianist and critic.

Boo'sey, Thos. (1825), founded the London pub. house of Boosey & Co.

Bootт, Francis, b. Boston, Mass., June 21, 1813; pupil of L. Picchianti, in Florence; lived in Cambridge, Mass.; composed under pseud. "**Telford.**"

Bord (bôr), **Antoine,** Toulouse, 1814—Paris, 1888; pf. maker and inventor.

Bordese (bôr-dā'-zĕ), **Luigi,** Naples, 1815—Paris, 1886; singing teacher and dram. composer.

Bordier (bôrd-yā), (1) **L. Chas.,** Paris, 1700—1764; abbé, conductor, composer and writer. (2) **Jules,** 1846 (?)—Paris, 1896; dram. composer.

Bordogni (bôr-dōn'-yē), **Giulio Marco,** Gazzaniga, Bergamo, 1788—Paris, July 31, 1856; distinguished tenor and singing teacher; prof. Paris Cons.; pub. standard "*Vocalises.*"

Bordo'ni, Faustina. Vide HASSE, FAUSTINA.

Borghi (bôr'-gē), **Luigi,** Italian violinist, came to London, ca. 1780; pub. symphonies, excellent music for vln., etc.

Digitized by Google

Borghi-Mamo (mă'-mō), (1) **Adelaide,** Bologna, 1829—1901; mezzo-soprano; début, 1846, at Urbino, where she was engaged; then in Vienna and Paris; later lived in Florence; her daughter (2) **Erminia,** soprano; début 1875, Bologna; sang in Italy and Paris.

Borjon (bôr-zhôṅ), **C. E.,** 1633—Paris, 1691; musette-virtuoso and composer.

Borodin (bŏ'-rō-dēn), **Alex. Porphyrjevitch,** St. Petersburg, Nov. 12, 1834—Feb. 27 (28 ?), 1887; composer of the neo-Russian school; Prof. at the St. P. medico-surg. Institute; Counsellor of State; Knight; pres. of Mus. Soc. of Amateurs; at Balakirev's suggestion studied music; composed opera, "*Prince Igor*" (finished after his death by Rimsky-Korsakov, and prod. succ. 1891); 3 symphonies; symphonic poem; scherzo for orch., 2 string-quartets, pf. pcs., etc.; biog. by A. Habets, in English, London, 1895.

Boroni (bō-rō'-nē) (or **Buroni**), **A.,** Rome, 1738—1797; court-conductor.

Bortnianski (bôrt-nyăn'-shkĭ) (or **Bartñansky**), **Dimitry Stefanovitch,** Gluchov, Ukraine, 1752—St. Petersburg, Sept. 28 (Oct. 9), 1825; choir dir. and dram. composer, called "the Russian Palestrina;" pupil of Galuppi, under patronage of Empress Catherine; 1779–96 dir. of her choir; then of her orchestra.

Bor'wick, Leonard, b. Walthamstow, Essex, Engl., 1868; London pianist; pupil H. R. Bird, and Clara Schumann, B. Scholtz, and Ivan Knorr at Frankfort Cons.; début, at London Philh. Concert, 1890; toured Germany, 1895–96.

Bos (bōs), **Coenraad V.,** b. Leiden, Dec. 7, 1875; studied Amsterdam Cons.; played in Berlin, a member of the "Dutch Trio" with J. M. van Veen and J. van Lier.

Boschi (bôs'-kē), (1) **Gius,** celebrated basso, 18th cent.; his wife was (2) **Francesca Vanini,** contralto.

Bösendorfer (bă'-zĕn-dôrf-ĕr), firm of Vienna pf.-makers founded by (1) **Ignaz B.,** Vienna, 1795—1859; later managed by his son (2) **Ludwig,** b. Vienna, 1835.

Bosio (bō'-zĭ-ō), **Angiolina,** Turin, 1830—St. Petersburg, 1859; mezzo-soprano.

Bossi (bôs'-sē), (1) **Pietro B.,** Morbegno, 1834—1896; organist. (2) **Marco Enrico,** b. Salo, Brescia, Italy, April 25, 1861; son and pupil of above; 1881–91, conductor and organist at Como Cath.; then till 1895, prof. of org. and harm. Naples; since 1896, dir. and prof. Liceo Benedetto Marcello, Venice; member of the permanent govt. commission for musical art; Chevalier of the Italian Crown and of the Spanish order of Isabella la Catolica; composed 2 1-act operas, "*Paquita*" and "*Il Veggente*"; 4-act melodrama "*L'Angelo Della Notte*" (Como); symph. poem "*Il Cieco*" (1897), with tenor solo, and chorus; "*Westminster Abbey*," "*Inno di Gloria*, for chorus and organ; Requiem Masses, etc.; wrote important "*Metodo di Studio per l'Organo moderno*," with G. Tebaldini (Milan, 1893).

Bote und Bock (bō'-tĕ oont bôk), firm of mus. pubs., Berlin, est. 1838 by Eduard Bote and Gustav Bock. (2) **Hugo Bock,** present head.

Bötel (bā'-tĕl), **H.,** b. Hamburg, May, 1858; tenor; as cab-driver was "discovered" by Pollini; now leading lyric tenor, Hamburg City Theatre.

Botgorschek (bôt-gôr'-shĕk), **Fz.,** Vienna, 1812—The Hague, 1882; teacher, flutist, and composer.

Bott (bôt), **Jean Jos.,** Cassel, March 9, 1826—New York, April 30, 1895; violinist; son and pupil of a court-musician; 1852, court-conductor; 1878 pensioned; 1885 came to New York; composed 2 operas, etc.

Bottée, de Toulmon (dŭ toomôṅ bôt-tā'), **Aug.,** Paris, 1797—1850; 'cellist and writer.

Digitized by Google

Bottesini (bôt-tĕ-sē'-nē), **Giov.**, Crema, Lombardy, 1823—Parma, 1889; double-bass virtuoso; conductor and dram. composer.

Bot'tomley, Jos., b. Halifax, Yorkshire, 1786; organist, violinist and writer.

Bottrigari (bôt-trē-gä'-rē), **Ercole**, Bologna, Aug. 1531—S. Alberto, Sept. 30, 1612; wrote 3 learned theoretical treatises, each called by the name of a friend (a) Patrizio, (b) Desiderio, and (c) Melone.

Boucher (boo-shă), **Alex J.**, Paris, April 11, 1778—Dec. 29, 1861; vln.-virtuoso; a charlatan but amazing in technic; played before the court at 6; composed vln.-concertos; his wife was a clever harpist, also eccentric, playing duets with one hand on harp and one on a piano.

Bouichère (bwē-shăr), **Émile**, 1860 (?)—Paris, Sept. 4, 1895; pupil of G. Lefèvre's Acad.; est. a vocal acad. 1892; composed valuable sacred and chamber music.

Boulanger (boo-lăñ-zhā), (1) **Marie Julie** (née **Halliger**), 1786—1850; dram. singer. (2) **Henri Alex. André Ernest**, b. Paris, Dec. 16, 1815. Son of above. Pupil of Lesueur and Halévy at the Cons., taking Grand Prix de Rome, 1835; prof. there 1871. Composed many operettas for Opéra Comique. Legion of Honour, 1868.

Bourgault-Ducoudray (boor-gō-dü-koo-drē), **Louis-Albert**, b. Nantes, Feb. 2, 1840. Pupil of Thomas at Paris Cons., taking Grand Prix de Rome, 1862; prof. of mus. hist. at the Cons. 1878; wounded as volunteer at siege of Paris; later visited Greece and wrote on Oriental music.

Bourgeois (boor'-zhwă), (1) **Loys (Louis)**, Paris. ca. 1510—?; disciple of Calvin; 1545–57, Geneva; one of the first to harmonise the French melodies; wrote "*Le droict chemin de musique*," proposing the naming the tones after solmisation-syllables, a system since prevalent in France. (2) **Louis Thomas**, Fontaine l'Évêque, 1676—Paris, 1750; tenor and composer; d. in poverty.

Bourges (boorzh), (1) **Clémentine de**, d. 1561; notable woman-composer. (2) **J. Maurice**, Bordeaux, 1812—Paris, 1881; critic and dram. composer.

Bousqué (boos-kā), **G.**, Perpignan, 1818—St. Cloud, 1854; conductor at the Paris Opéra (1847); critic and dram. composer.

Bovéry (bō-vă-rē), **Jules** (rightly **Bovy** (bō'vē), **A. Nic. Jos.**), Liège, 1808—Paris, 1868; self-taught violinist, conductor and dram. composer.

Bovicelli (bō-vĭ-chĕl'-lē), **Giov. Bat.**, b. Assisi; writer at Milan, 1594.

Bovy (bō'-vē), (1) **Chas. Sml.** (known under pseud. **Lysberg**), Lysberg, near Geneva, 1821—Geneva, 1873; composer. (2) Vide BOVÉRY.

Bow'ley, R. K., London, 1813—1870; conductor and composer.

Bow'man, Ed. Morris, b. Barnard, Vt., July 18, 1848; pupil Wm. Mason, and J. P. Morgan, at New York, 1866; 1867–70, organist St. Louis, Mo.; studied in Berlin and Paris, 1873; 1874, St. Louis; 1881 studied under Bridge, Macfarren, Turpin, and Guilmant; was the first American to pass the examination of the London R. Coll. for Organists; 1884, one of the founders of Amer. Coll. of Musicians; organist, Brooklyn, N. Y.; 1891–95, prof. of music Vassar Coll.; 1895 founded the "Temple Choir," Brooklyn (200 voices); cond. also the Newark Harmonic Soc. and the Cecilian Choir.

Boyce (bois), **Wm.**, London, 1710—Kensington, 1779; organist and composer.

Boyer (bwă-yā) (**L. Jos. Victor**), **Georges**, b. Paris, July 21, 1850; won Prix Rossini, with libretto of "*Hérode*" (vide CHAUMET), wrote libretti for "*Le Portrait de Manon*" (Massenet), etc.

Brad'bury, Wm. Batchelder, York, Me., 1816—Montclair, N. J., 1868;

Digitized by Google

teacher, conductor, piano-maker, and editor.

Brade (brä'-dĕ), **Wm.**, b. England, lived and died at Frankfort, 1647; player of the viol., etc.

Bradsky (brät'-shkē), **Wenzel Th.**, Rakovnik, Bohemia, 1833—1881; dram. composer.

Braga (brä'-gä), **Gaetano**, b. Giulianova, Abruzzi, June 9, 1829; 'cellist, pupil of C. Gaetano (1841–52); lived at Florence, Vienna, Paris, and London and toured Europe; dram. composer; also wrote "*Metodo di Violoncello.*"

Braham (rightly **Abraham**), **J.**, b. London, 1774—Feb. 17, 1856; noted tenor; compass 3 octaves; composed pop. ballads.

Brähmig (brä'-mĭkh), **Julius Bd.**, Hirschfeld (Merseburg), 1882—Detmold, 1872; teacher and writer.

Brahms (bräms), **Jns.**, Hamburg, May 7, 1833—Vienna, April 3, 1897; son and pupil of a double-bass player in the Hamburg City Theatre, later studied with Marxsen of Altona; début Hamburg, at 14, playing his own variations on a folk-song; 1853, toured with Remenyi. Joachim heard him and sent him to Schumann, at Düsseldorf. Schumann, with characteristic openness of mind and enthusiasm, pub. an article in the *Neue Zeitschrift für Musik*, greeting **B.** as the new Messiah of music, a welcome that was a mixture of blessing and bane, embarrassing the young **Brahms** with a mission that was a white elephant on his hands; for he forsook the romanticism which Schumann, and later Liszt expected of him, and took up a determined classicism in the matter of form, in which, however, he made many modifications to suit his enormous intellectuality and technical resource. This early welcome also gave him over to be bandied between believers like Hanslick who were frantic to find an opponent to the progress of Wagner, and sceptics who would not have him praised for any quality. Schumann's advocacy did not save **B.**'s publication and concert performance of his 3 pf.-sonatas and 3 books of songs from failure. After serving for a time as cond. to the Prince of Lippe-Detmold, he retired for study to Hamburg, 1858–62. 1862 Vienna; 1863–64 cond. of the *Singakademie* there; 1864–69 Hamburg, Zurich, Baden-Baden, etc., and made tours with Stockhausen; 1869, Vienna, which was afterward his head-quarters. In 1871–74, cond. "Gesellschaft der Musikfreunde." In 1877 Cambridge University offered him the degree of Mus. Doc., which offer he ignored, accepting, 1881, Dr. phil. from Breslau and writing in acknowledgment the "*Akademische Festouvertüre;*" 1886, a knight of the Prussian Ordre pour le Mérite, with voting privilege, and a member of the Berlin Acad. of Arts. 1889 presented with the freedom of Hamburg. His "*German Requiem,*" op. 45 (the first 3 choruses given in Vienna, 1867), was given complete in the Bremen cathedral, April, 1868, and established him on a peak where he has since remained while the storms of debate rage below him. He wrote in almost every form but opera (he had considered that at one time) but admitted he "knew nothing about the theatre." He valued Wagner's scores, and owned several Wagner autographs; Wagner, however, said "Brahms is a composer whose importance lies in not wishing to create any striking effect." His first symphony, on which he had spent 10 years, made a sensation when prod. 1876. His vln.-concerto when first shown to Joachim was so impossible to the vln. that J. laughed at it till tears poured down his cheeks; he is said to have materially assisted in its revision. **Brahms** was a brilliant pianist in his youth; in his 20th year, at a concert with Remenyi, the piano was discovered to be a semitone below concert-pitch; **B.**, playing without

Digitized by Google

notes, transposed the accompaniment to Beethoven's "*Kreutzer*" *sonata*, a semitone higher throughout. [Beethoven similarly transposed his own concerto in C to C♯ at a rehearsal.] Biog. by H. Deiters (Leipzig, 1880, Part II., 1898, in Engl., London, 1888); B. Vogel (Leipzig); Widmann (Berlin, 1898); A. Dietrich (Leipzig, 1898).

COMPOSITIONS (exclusive of Songs for one voice with pf.). For orch. Symphonies, Op. 68, in C minor, Op. 73, D, op. 90, F, op. 98, E minor; overtures, op. 80, *Akademische Festovertüre;* op. 81, *Pragische Ouvertüre;* op. 11—16, serenades; op. 56, variations on a theme of Haydn's. CHAMBER MUSIC. Op. 8, trio for pf., vln., 'cello; 18, 36, sextet for strings; 40, trios, pf., vln., horn; 114, pf., clar. and 'cello; 51, two string-quartets; 67, string-quartet; 88, 111, string-quintet; 115, quintet for clar. and strings.

For Piano, op. 1, 2 and 5, sonatas; 4, scherzo; 9, variations on a theme by Schumann; 10, four ballads; 15, 83, concertos; 21, 35, variations; 24, variations and fugue on theme by Händel; op. 76, 8 pcs.; 79, 2 Rhapsodies; 116, Fantasien; 117, 3 Intermezzi; 118, 6 Clavierstücke (3 Intermezzi, Ballades, Romanze); 119, 4 Clavierstücke (3 Intermezzi, Rhapsodie;—unnumbered—Gluck's gavotte, and 2 studies). For piano, 4 hands, op. 23, variations on a theme by Schumann; 34, sonata arr. from op. 34; 39, 16 waltzes; op. 25, 26, 60, pf.-quartets; 34, pf.-quintet; 87, 101, pf.-trios. For piano and 'cello, op. 38, and 99; sonatas; for vln., 77, concerto; 78, 100—108, sonatas pf. and vln; for vln. and 'cello, op. 102, concerto; for clarinet (or viola) and pf., op. 120, 2 sonatas; for organ, Prelude and fugue, and fugue (unnumbered). For voices, op. 50, "*Rinaldo*" cantata (Goethe); 63, Rhapsodie (from Goethe's "*Harzreise*"), for alto solo, male chor. and orch.; 54, "*Schicksalslied*" (Song of Destiny), for chor. and orch.; 55, "*Triumphlied*" (Revelations, chap. XIX.), for 8-part chor. and orch.; 82, "*Nänie*" (Schiller), for chor. and orch.; 89, "*Gesang der Parzen*" (Goethe), for 6-part chor. and orch.; op. 12, "*Ave Maria*," female chor. with orch. (or org.); 13, funeral hymn, 109. Deutsche Fest-und Gedenkspruche, for double chorus, also numerous works for choruses of all sorts accompanied or a cappella. **Brahms'** songs are generally admired even by those opposed to him; they are very numerous and are pub. in sets, op. 121 being his last published work.

Johannes Brahms.

BY JAMES HUNEKER.

SCHUMANN, in his much-discussed article "New Paths," called Brahms the true successor to Beethoven. His prediction was verified. To-day Johannes Brahms stands for the ultra-classic in symphonic music, though singularly enough he is really a hardy romanticist, who has widened and deepened the symphonic form. The career of Brahms compared to Wagner's was a quiet, scholarly, uneventful one. A severe student and self-critic, he made his way slowly, for the Wagner furor was at hand, and the modest writer of chamber-music, of songs and symphonies, was completely eclipsed by the glory of his so-called rival. ¶It

Digitized by Google

was Von Bülow's audacious epigram, "The three B's,—Bach, Beethoven, and Brahms," that drew down upon the head of the innocent composer the ire of the Wagner camp. As a matter of record Brahms never posed as an opponent, much less as a rival of the Bayreuth hero; indeed he was an admirer, and knew his scores as only he could know a score—absolutely. But he was not in the least affected by Wagner—how could he be, working as he did in such a totally different *genre?* This *genre*, however, was not the out-worked vein it was so contemptuously christened by the new men. To-day Brahms is a modern among the moderns—indeed his has also been called the music of the future. ¶To old forms like the symphony, to the smaller forms, he has brought an abounding invention, a vitality in execution, and a musical intellect the most profound since Beethoven's. To the complex symphonic structure of Beethoven he had superadded a polyphony almost Bachian in its mastery of intricate voicing and the weaving of a marvellous contrapuntal web. The dignity of his themes, the depth and sweetness of his *cantitena*, the massiveness of his musical architecture—he is in music the born builder—combined with a fecund fantasy, a grim but elastic humour, and no little susceptibility, mark Brahms as one of the elect, a master among masters. His control of the orchestra is absolute in its eloquence, though he is no painter, no seeker after the unique word, the only colour. ¶He has been reproached for a colour monotone by those critics who are easily moved by brilliant and showy externals. But that reproach falls to earth when the adaptability of the garb to the musical idea is discovered. Brahms never erred in this matter; his taste was impeccable. ¶He had a message and he delivered it in tones that befitted its weight, its importance. He is a symphonist primarily; his themes as if carven from granite are symphonic and not dramatic themes, and in his development of them he is second only to Beethoven. A philosopher, he views his subject from every possible side, and the result is an edifice of tone comparable to a Gothic Cathedral. In his songs he is the sweet-voiced, the tender German lyrist, deep in feeling, capricious, noble and moving as Schumann or Schubert. He will rank with these song writers. In chamber-music, in the amiable conjunction of piano and strings, trios, quartettes, quintettes, horn-trio and two clarinet-quintettes, Brahms is supreme. He has written a sterling violin-concerto dedicated to Joachim and played first by him. His two piano-concertos in D minor and B flat major, introduced here by Rafael Joseffy, are masterpieces; though pianists complain of the dearth of display passages, they are sincere in feeling and perfect concertos in the balance of the solo instrument with the orchestra. ¶The Brahms solo piano-music is a new and independent literature. He wrote three sonatas; of these the last is the most popular; its andante and scherzo are beautiful specimens of piano-writing.

Digitized by Google

The solo scherzo in E flat minor, opus 4, was a great favourite with Liszt, who saw in it trace of Chopin. The little pieces written during the closing years of the composer's life are exquisite and poetic gems, conceived by a poet, executed with all the dainty cunning of a lapidary. These miniatures are Brahms in his most genial mood. The forger of thunderbolts was now resting and plotting lovely little gardens of fragrant flowers. ¶His extraordinary technical invention is nowhere better evidenced than in his Paganini variations for the piano, the Ultima Thule of pianists. These variations are paralleled in his St. Anthony variations for orchestra, a noble disapproval of the assertion that Brahms had no intimate feeling for the orchestra. His *German Requiem* written in 1868 is tremendous in its scope and elemental power. It is the apotheosis of a nation's grief. ¶He was not uniformly successful—little wonder, for his published works number 130. But if this Titian stumbled, was intermittent in his inspiration, the main body of his work stands out marmoreal, of overwhelming grandeur, truly German, and withal, sounding the big note as no one has sounded it in music since Beethoven.

Brah-Müller (brä-mül'-lĕr) (rightly **Müller**), **K. Fr. Gv.**, Kritschen, Silesia, 1839—Berlin, 1878; 1867, dramatic composer.

Brambach (bräm'-bäkh), (1) **Kaspar Jos.**, b. Bonn, July 14, 1833; pupil in Comp. of A. zur Nieden, then of Cologne Cons.; won Mozart scholarship, and studied under Fd. Hiller, Frankfort; 1858–61, teacher Cologne Cons.; 1861–69, dir. at Bonn, where he composed important secular cantatas; also an opera "*Ariadne*"; concert-overture "*Tasso*"; pf.-concerto, etc. (2) **Wm.**, b. Bonn, Dec. 17, 1841; since 1872, librarian Carlsruhe; writer.

Brambilla (bräm-bēl'-lä), (1) **Paolo**, Milan, 1786—(?); dram. composer. (2) **Marietta**, Cassano D'Adda, 1807—Milan, 1875; singer, teacher, and composer; contralto and eldest of five singers. (3) **Teresa**, Cassano d'Adda, 1813—Milan, 1895; sister of above, soprano; she created "Gilda" in "*Rigoletto*," 1851.

Branca (brän'-kä), **Guglielmo**, b. Bologna, April 13, 1849; pupil of A. Busi, Bologna Cons.; composed succ. operas "*La Catalana*" (Florence, 1876); "*Hermosa*" (Florence, 1883); and "*La Figlia di Jorio*" (Cremona, 1897).

Brancaccio (brän-kät'-chō), **A.**, Naples, 1813—1846; dram. composer.

Brandeis (brän'-dīs), **Fr.**, Vienna, 1835—New York, 1899; toured the U. S., then lived in N. Y., later Brooklyn, as organist and prolific composer.

Brandenburg (brän'-dĕn-boorkh), **Fd.**, b. Erfurt—d. Rudolstadt, 1850; violinist and dram. composer.

Brandes (brän'-dĕs), **Emma**, b. near Schwerin, Jan. 20, 1854; pianist, pupil of Aloys Schmitt and Goltermann; m. Prof. Engelmann, Utrecht.

Brandl (bränt'-l), (1) **Jn.**, Kloster, Rohr, near Ratisbon, 1760—Carlsruhe, 1837; dir. and dram. composer. (2) **Jn.**, composer of operettas, living in Vienna; has prod. 15 or 20 pop. works since 1869.

Brandstetter. Vide GARBRECHT.

Brandt (bränt), **Marianne** (rightly **Marie Bischof**), b. Vienna, Sept. 12, 1842; dram. contralto; pupil Frau Marschner and of Viardot-Garcia;

Digitized by Google

1868–86 at Berlin Ct. Opera; created "Kundry" in *Parsifal* at Bayreuth, 1882; 1886 sang in New York.

Brandt-Buys (brănt-bois), (1) **Cornelius Alex.**, b. Zalt-Bommel, April 3, 1812; from 1840 lived in Deventer as organist and cond. His sons are (2) **Marius Adrianus** (b. 1840); (3) **L. F.** (1847), organist and conductor at Rotterdam; (4) **H.** (1851), conductor at Amsterdam and dram. composer.

Brandus, Dufour et Cie, Paris firm of mus.-pubs. founded 1834, by **M. Schlesinger,** and bought in 1840 by the brothers **Louis** (d. 1887) and **Gemmy B.** (d. 1873).

Brant (brănt), **Jobst** (or **Jodocus**) **vom,** Junior, 16th cent. captain and gov. of Liebenstein; cptist.

Brassin (brăs-săn), (1) **Louis,** Aix-la-Chapelle, 1840—St. Petersburg, 1884; pianist. (2) **Ld.,** Strassburg, 1843—Constantinople, 1890; bro. and pupil of above; pianist. (3) **Gerhard,** b. Aix-la-Chapelle, June 10, 1844; leader; teacher at Stern Cons., Berlin; 1875–80, cond. of *Tonkünstlerverein* in Breslau; since then, St. Petersburg.

Bratsch (brätsh), **Jn. G.,** Zell, 1817—Aschaffenburg, 1887; director.

Brauer (brow'-ĕr), **Max,** b. Mannheim, May 9, 1855; pupil of V. Lachner, Hiller, Jensen and De Lange; from 1880–88, dir. Kaiserslautern; since 1888, dir. court-church at Carlsruhe; prod. "*Der Lotse*," succ. 1-act opera, Carlsruhe, 1885.

Brebos, Gilles. Vide GILLES.

Bree (brā) **(Jn. Bernardus), J. Bernard van,** Amsterdam, 1801—1857; violinist; 1840, founded the "Cecilia."

Breidenstein (brī'-dĕn-shtīn), **H. K.,** Steinau, Hesse, 1796—Bonn, 1876; dir., composer and writer.

Breitkopf und Härtel (brīt'-kôpf oont hĕrt''-l), mus.-publishers, founded (as a printing-office) 1719 by **B. C. Breitkopf;** Klausthal, Harz, 1695—1777. His son, **J. G. Immanuel Breitkopf** (1719—1794), succeeded and revived Petrucci's invention of movable types and took up music printing. 1795, **Gottfr. Chr. Härtel** (Schneeberg, 1763—1827), added a piano-factory, founded the "Allg. musikalische Zeitung" (1798); later heads were **Florenz Härtel** (1827–35), Dr. **Hermann Härtel** (d. 1882), and his bro. **Reimund** (d. 1888); two nephews, Wm. Volkmann (1837—1893?) and Dr. Oskar von Hase (b. 1846).

Breitner (brīt'-nĕr), **Ludovic,** b. Triest, March 22, 1855; pianist and composer; studied Milan Cons., and with Rubinstein and Liszt; toured, Germany; Chev. of the Legion of Honour, officer of Public Instruction, etc., composed music to "*Wilhelm Meister*," song cycles, etc.

Brema (brā'-mä), **Marie,** b. of German parents, in England; notable dramatic soprano in pop. concerts London; début in opera, Shaftesbury Theatre, 1891; sang in New York in frequent seasons; 1897 at Bayreuth.

Brem'ner, Robt., Scotland, 1720—Kensington, 1789; teacher.

Brendel (brĕnt'-l), **K. Fz.,** Stolberg, 1811—Leipzig, 1868; critic, prof. and writer.

Brenet (brŭ-nā), **Michel,** b. France, 1882; wrote "*Histoire de la symphonie à orchestre depuis ses origines*" (prize-essay), etc.

Brenner (brĕn'-nĕr), **L., Ritter von,** Leipzig, 1833—1902; pupil of the Cons.; toured the Continent; 15 years member of the Imp. orch.; 1872–76, cond. Berlin Symphony Orch.; 1897, cond. Meyder's Concert Orch., Breslau; composed 4 grand masses; symphonic poems.

Brent, Charlotte, d. 1802, Engl.; soprano; m. Pinto, a violinist, 1766.

Breslaur (brās'-lowr), **Emil,** b. Kottbus, May 20, 1836; pupil Stern Cons., Berlin; 1868–79, teacher Kullak's Acad.; since 1883 choirm., Reformed Synagogue; founder and dir.

Digitized by Google

Piano-Teachers' Seminary; ed. "*Klavierlehrer*"; wrote technical works, etc.

Brethol. Vide PIERSON-BRETHOL.

Breuer (broi'-ĕr), **Hans,** b. Cologne, 1869; tenor; studied at the Cons. at Stolzenberg. Sang "Mime" and "David" at Bayreuth.

Breuning (broi'-nĭng), **Fd.,** Brotterode, Thuringia, 1830—Aix-la-Chapelle, 1883; pf. prof., Cologne Cons.; 1865, director.

Bréval (brā-văl), (1) **J. Bap.,** Dept. of l'Aisne, France, 1765—Chamouille, 1825; 'cellist and teacher. (2) **Lucienne,** b. France, 1870 (?); notable dramatic soprano at Grand Opéra, Paris, for years; début there in *L'Africaine*, 1892; created *Brünnhilde* in French; has sung at Covent Garden, and 1900 in New York.

Brew'er, (1) **Thos.,** 1609—1676; viol.-player, "father of the glee." (2) **J. Hyatt,** b. Brooklyn, N. Y., 1856; for 7 years boy-soprano; studied with Dudley Buck and others; since 1871 organist various churches, since 1881 at the Lafayette Av. Presby. Ch.; cond. various vocal societies; composed cantatas, etc.

Briccialdi (brēt-chăl'-dē), **Giulio,** Terni, Papal States, 1818—Florence, 1881; flutist.

Bridge, (1) Sir **J. Fr.,** b. Oldbury, Worcestershire, Engl., Dec. 5, 1844; son and pupil of **J. Bridge,** lay-clerk; pupil later of J. Hopkins and Sir J. Goss; organist 1869 Manchester cathedral; 1882 of Westminster Abbey; 1868 Mus. Bac. (Oxford), with the oratorio "*Mount Moriah*"; now prof. of harm. and cpt. R. A. M.; cond. Western and the Madrigal Societies; 1897, knighted; composed cantatas, overtures, etc. (2) **Jos. Cox,** b. Rochester, Engl., 1853; pupil and bro. of above; since 1877 organist of Chester cathedral; Mus. Bac. Oxon., 1876; Mus. Doc., 1884; composed oratorios, etc.

Bridge'tower, G. A. P., Poland, 1779—ca. 1845; son of an African father and European mother; brilliant violinist.

Briegel (brē'-gĕl), **Wg. K.,** Germany, 1626—Darmstadt, 1712; conductor and composer.

Brighenti (or **Brighetti**) (brē-gĕt'-tē), **Mana** (née **Giorgi**), b. Bologna, 1792; soprano; created "Rosina" in "*Barbiere di Siviglia.*"

Brind, Richard, d. 1718; organist St. Paul's Cathedral from 1707.

Brink, Jules Ten (tān brĕnk), Amsterdam, 1838—Paris, 1889; director and dram. composer.

Brins'mead, (1) **J.,** b. North Devon, Oct. 13, 1814; 1835, founded piano-factory, London; inv. "Perfect Check Repeater Action"; in 1863 his sons (2) **Thomas** and (3) **Edgar** were taken in partnership.

Brissler (brĕs'-lĕr), **Fr. Fd.,** Insterburg, 1818—Berlin, 1893; pianist and dram. composer.

Brisson (brĭs'-sôn), **Fr.,** b. Angoulême, Charente, 1821—Orléans, 1900; teacher and dram. composer.

Bris'tow, (1) **W. R.,** England, 1803—N. Y., 1867; cond. in New York. (2) **G. Fr.,** Brooklyn, N. Y., Dec. 19, 1825—New York, Dec. 13, 1898; son of above; violinist N. Y. Philh. Soc.; cond. of the Harmonic Soc., later of the Mendelssohn Union; organist various churches; composed operas, oratorios, etc.

Brito (brē'-tō), **Estéban de,** ca. 1625. Portuguese director and composer.

Brit'ton, Thos., 1651—1714; called "Musical Small-coal Man," because he earned his living by hawking coal; gave concerts in a room over his shop, which were patronised by the aristocracy; Händel and Pepusch were performers at these concerts.

Brixi (brĕx'-ē), **Fz. Xaver,** Prague, 1732—1771; conductor and composer.

Broad'wood & Sons, firm of London pf.-makers; est. 1730 by the Swiss harpsichord-maker **Burkhard Tschudi** (or **Shudi**), succeeded by his son-in-law **J. Broadwood** (1732—1812),

Digitized by Google

later by **James** and **Thos. Shudi**; they by **H. Fowler Broadwood** (d. London, 1893).

Brock'way, Howard A., b. Brooklyn, N. Y., Nov. 22, 1870; studied pf. with Kortheuer; 1890–95, Berlin; pupil of Barth (pf.) and O. B. Boise (comp.); since 1895, l. N. Y. teaching and touring; his symphony in D succ., prod. Berlin; composed also cantata, Ballade and Scherzo for orch., etc.

Brod (brō), **H.**, Paris, 1801—1839; oboist and conductor.

Brode (brō'-dĕ), **Max**, b. Berlin, Feb. 25, 1850; studied with Paul Mendelssohn and at Stern Cons., Leipzig Cons. and Berlin Hochschule; début Frankfort-on-Main; prof. and teacher at Königsberg.

Bro'derip, (1) **Wm.**, England, 1683—1726; organist, etc., Wells Cathedral. (2) **J.**, d. 1770; son of above organist; (3) **Robt.**, d. 1808; bro. of above; writer and composer.

Brodsky (brôd'-shkĭ), **Adolf**, b. Taganrog, Russia, March 21, 1851; violinist; pupil of J. Hellmesberger and Vienna Cons.; member Hellmesberger Quartet; 1868–70 Imp. Opera-orch.; pupil of Laub, Moscow, later prof. at the Cons.; 1879, cond. symphony concerts at Kiev; toured, 1881; 1883, vln.-prof. at Leipzig Cons.; 1891–94, N. Y.; 1894 in Berlin; 1895, prof. of vln., later dir. R. C. M., Manchester, England.

Broekhoven (brăk'-hō-fĕn), **J. A.**, b. Holland, 1852; prof. of harm. and comp. Cincinnati Coll. of Mus.; composed grand overture "*Columbia*," etc.

Brŏr (brār), **Ernst**, Silesia, 1809—Tarnopol, 1886; 'cellist, organist, and singing teacher.

Bronsart (brôn'-zärt), (1) **von Schellendorf, Hans (Hans von Bronsart)**, b. Berlin, 1830; pupil, Dehn, Kullak, Liszt; concerts in Paris; 1867, intendant R. Th. at Hanover; 1887 "Hofmusikintendant," Berlin; composed opera, cantata, symphony "*In den Alpen*," etc. (2) **Ingeborg, von** (née **Starck**), b. St. Petersburg, 1840; wife (since 1862) of above; pupil of Liszt; composed 3 operas, etc.

Brooks, Walter M., b. Birmingham, March 19, 1861; pupil of King Edw. School, later of Prout; lives in London as writer and teacher; composed Allegro for orch. (prize at Belfast, 1891), etc.

Bros (brōs), **Juan**, Tortosa, Spain, 1776—Oviedo, March 12, 1852; conductor; composed important masses, etc.

Brosig (brō'-zĭkh), **Moritz**, Fuchswinkel, Upper Silesia, 1815—Breslau, 1887; organist and theorist.

Brossard (dŭ brôs-săr), (1) **Sébastien de**, 1660—Meux, France, 1730; conductor, lexicographer, and composer. (2) **Noël Matthieu**, Châlon-sur-Saône, Dec. 25, 1789—after 1853; magistrate and theorist.

Brouck (brook), **Jakob de** (or **de Prugg**), collector, Antwerp, 1579.

Broustet (broo-stā), **Ed.**, b. Toulouse, April 29, 1836; pupil of Stamaty, Litolff and Ravina; pianist and composer; toured Russia, etc.; lives in Toulouse.

Brown, (1) Dr. **J.**, Northumberland, 1715—1766; writer. (2) **Obadiah Bruen**, b. Washington, D. C., July 2, 1829; pupil of Zerrahn, Parker, Kreissmann, Hause and D. Paine, and of Lobe and Plaidy, Leipzig, 1869; teacher and organist; pub. school-songs, etc.

Browne, Lennox, Dr., b. London, 1841; prominent throat-specialist and writer on the voice; lives in London.

Brown'smith, J. Leman, Westminster, 1809—1866; organist.

Brozel', Philip, b. in Russia; tenor; studied at R. A. M., London; début 1896 at Covent Garden in *I Pagliacci*; 1901 in New York.

Bruch (brookh), **Max**, b. Cologne, Jan. 6, 1838; Jewish pianist and composer; at first, pupil of his mother (née Almenrader), a singer; later with Breidenstein, Bonn.; 1853 he

Digitized by Google

gained the four-year scholarship of the Mozart Foundation at Frankfort, and studied with Hiller, Reinecke, and Breuning; at 14, prod. a symphony, Cologne; 1858, his first dram. work, Goethe's *Singspiel*, "*Scherz List und Rache*" (op. 1); 1864, prod. opera "*Loreley*," etc.; male chorus "*Frithjof*"; 1865–67, at Coblenz, composed his first pop. vln.-concerto (G minor); 1867–70, court-cond. at Sondershausen; in 1878 cond. Stern Choral Union, Berlin; in 1880, cond. Liverpool Philh. Soc.; 1883, dir. Breslau Orchestral Soc.; 1881, m. Frl. Tuczek, of Berlin, a singer; lived in Breslau till 1890; 1892, with K. Hochschule in Berlin; prod. 1872, opera "*Hermione*," based on "*Winter's Tale*"; 1873–78, prod. the chorals "*Arminius*" and "*Lied von der Glocke*," and the 2d vln.-concerto; 1883, came to U. S. and prod. his "*Arminius*," Boston. The epic cantata is his special field; among his works of this sort, are "*Odysseus*, *Arminius*, *Lied von der Glocke*, and *Achilleus*"; for male chorus, "*Frithjof*, *Salamis*, *Normannenzug* and *Leonidas*" (op. 66). He arranged the old Hebrew melody *Kol Nidre*, and composed a cantata "*Das Feuerkreuz*" (op. 52, 1888); three symphonies; oratorio, "*Moses*" (1895); 3 vln.-concertos.

Bruck (brook) (or **Brouck**), **Arnold von** (a German Swiss (?)), d. 1545; conductor and composer.

Brückler (brük'-lĕr), **Hugo,** Dresden, 1845—1871; composer.

Bruckner (brook'-nĕr), **Anton,** Ausfelden, Upper Austria, Sept. 4, 1824—Vienna, Oct. 11, 1896; mainly self-taught as organist; 1867, court-organist at Vienna; prof. of org., harm. and cpt. at Vienna Cons.; 1875, "Lektor" of music at Vienna Univ.; 1891, Dr. hon. causa; one of the chief contemporary organ-virtuosi, and a disciple of Wagner; he composed 9 symphonies, the 4th called "*Romantic*." Biog. by Fz. Brunner (Linz-on-Danube, 1895).

Brückner (brük'-nĕr), **Oscar,** b. Erfurt, Jan. 2, 1857; 'cellist; pupil of Grützmacher and Draeseke; toured Germany, Russia, etc.; Ducal chamber-virtuoso at Strelitz; since 1889 teacher in the Wiesbaden Cons., and composer.

Bruhns (broons), **Nikolaus,** Schwabstadt, Schleswig, 1665—Husum, 1697; organist and violinist.

Brüll (brĭl), **Ignaz,** b. Moravia, Nov. 7, 1846; pianist; pupil of Epstein, Rufinatscha and Dessoff; 1872–78, pf.-prof. Horak Institute, Vienna; his first opera "*Die Bettler von Samarkand*" (1864) was not succ., but "*Das Goldene Kreuz*" (Berlin), 1875) was very pop.; followed by 6 other operas and the succ. comic opera "*Der Husar*" (Vienna, March 2, 1898); composed also hunting overture "*Im Walde*," etc.

Brumel (broo'-mĕl), **Anton,** ca. 1480—ca. 1520; Flemish cptist.

Bruneau (brü-nō) (**Louis Chas. Bonaventure**), **Alfred,** b. Paris, March 3, 1857; pupil of Franchomme at the Cons.; took first 'cello prize, 1876; studied with Savart and Massenet; 1881, took first prize with cantata "*Sainte Geneviève*"; composed operas "*Kerim*" (Opéra-Populaire, 1887), "*Le Rêve*" (Paris, 1892), and the very succ. drame lyrique "*L'Attaque du Moulin*" (Opéra-Comique, Paris, 1893); unsucc. drame lyrique "*Messidor*" (Paris, Gr. Opera, Feb. 19, 1897); the last three are on texts from Zola, some of the music being set to plain prose, as also in the songs set to Catulle Mendès' "*Lieds en prose*"; 1893–95, critic of "*Gil Blas*," 1895 of "*Le Figaro*," Chev. of Legion of Honour; composed also Heroic overture; légende "*Penthésilée, Reine des Amazones*," etc.

Brunelli (broo-nĕl'-lē), **A.,** 17th cent.; conductor to Duke of **Florence**; writer and composer.

Digitized by Google

Brunetti (broo-nĕt'-tē), **Gaetano,** Pisa, 1753—Madrid, 1808; composer.

Bruni (broo'-nē), **A. Bart.,** Coni, Piedmont, 1759—1823; violinist, cond. and dram. composer.

Brunner (broon'-nĕr), **Chr. Traugott,** Brünlos, 1792—Chemnitz, 1874; organist and conductor.

Bruyck (broik), **K. Bebroid van,** b. Brünn, March 14, 1828; studied law, Vienna, 1850; and theory with Rufinatscha; writer on Bach, etc.

Bry'cison Bros., London; organ-builders.

Bryen'nius, Manuel, lived ca. 1320; last Greek theorist.

Bryne, Albertus, ca. 1621—after 1677; organist St. Paul's and Westminster Abbey, London.

Buchholz (bookh'-hôlts), (1) **Jn. Simeon,** Schlosswippach, 1758—Berlin, 1825; founded firm of organ-builders; succeeded by his son (2) **K. Aug.** (1796—1884), whose son (3) **K. Fr.,** d. Feb. 17, 1885.

Büchner (bükh'-nĕr), **Emil,** b. Osterfield, near Naumburg, Dec. 25, 1826; pupil of Leipzig Cons.; 1865, court-conductor; composed 2 operas, etc.

Buck, (1) **Zechariah,** Norwich, England, 1798—Newport, Essex, 1879; organist Norwich Cathedral; teacher and composer. (2) **Dudley,** b. Hartford, Conn., March 10, 1839; pupil W. J. Babcock (pf.), then of Plaidy and Moscheles (pf.); Hauptmann (comp.) and J. Reitz (instrumentation), Leipzig Cons.; later Dresden, under Reitz and Johann Schneider (organ); and 1861–62 in Paris; 1862, organist of the Park Ch., Hartford, U. S. A.; St. James, Chicago, 1872, St. Paul's and of the Music Hall Association, Boston; 1875, organist Cincinnati May Festival; then, asst. cond. to Th. Thomas, New York; since organist of Holy Trinity Ch., Brooklyn; director Apollo Club; composed comic opera "*Deseret*" (prod. 1880); symphonic overture "*Marmion*" (1880), many cantatas; the 46th Psalm; "*The Christian Year*," a series of 5 cantatas; wrote 2 books of Pedal-phrasing Studies, and "*Illustrations on Choir-accompaniment, with Hints on Registration*"; pub. "*The Organist's Repertoire*" (with A. P. Warren); "*The Influence of the Organ in History*" (1882); and a "*Dictionary of Musical Terms.*"

Bühler (bü'-lĕr), **Fz. P. Gregorius,** Schneidheim, 1760—Augsburg, 1824; Benedictine monk, 1794; conductor at Botzen; dram. composer and theorist.

Bull, John, Dr., Somersetshire, England, 1563—Antwerp, March 12, 1628; 1582, organist; 1592, Mus. Doc. Oxon.; 1596, Prof. of music at Gresham Coll. on Queen Elizabeth's recommendation; resigned on his marriage, 1607; 1617, organist Nôtre Dame, Antwerp; an early English composer whom Oscar Bie credits with remarkable originality in the midst of over-ornamentation.

Bull (bool), **Ole (Bornemann),** Bergen, Norway, Feb. 5, 1810—Lysoen, Aug. 17, 1880; enormously popular and brilliant violin-virtuoso, a whit charlatanic; pupil of Paulsen; then self-taught, using a bridge almost level and a flat fingerboard; studied theology, but failed in examinations; 1828, dir. Philh. and Dram. Soc., Bergen; 1829, studied with Spohr briefly; 1832, début, Paris, after living there a year observing Paganini's methods; toured Europe frequently, and North America 5 times (1843–79): he died at his country-seat. He played his own comps. almost altogether; wrote 2 concertos, and characteristic solos; biog. by Sara C. Bull, his second wife, Boston, 1883, and by Vlik (Bergen, 1890).

Bul'lard, Fred. F., b. Boston, Mass., Sept. 21, 1864. 1888–92, studied comp. under Rheinberger, Munich; teacher of comp., critic and composer, Boston; has pub. many successful ballads and four-part songs for male voices, also sacred music.

Digitized by Google

Bülow (fön bü'-lō), **Hans Guido von,** Dresden, Jan. 8, 1830—Cairo, Egypt, Feb. 12, 1894; versatile and influential musician; pianist and conductor of remarkable accuracy and memory, popularising the custom of conducting without score; often called the best interpreter of Beethoven, but rather cold as a pianist; at 9, studied pf. with Fr. Wieck; harmony with Ebewein; 1848, entered Leipzig Univ. as law-student, but studied cpt. with Hauptmann; 1849, Wagner's "*Die Kunst und die Revolution*" stirred him deeply, and having heard "*Lohengrin*" at Weimar under Liszt's direction, he joined Wagner, then exiled at Zurich, 1850–51; studied conducting with him, and acted as cond. in theatres at Zurich and St. Gallen, and later with Liszt; 1853 and 1855 toured Germany and Austria, with success; 1855–64, first pf.-teacher Stern Cons., Berlin. 1857, m. Cosima, Liszt's natural daughter, whom he later surrendered to his friend Wagner (q. v.); 1858, court-pianist; 1863, Dr. Phil. *hon. causa*, Univ. of Jena; 1864, court-pianist, Munich; 1867–69, court-conductor and dir. School of Music; 1869–72, teacher and pianist in Florence; 1875–76, gave 139 concerts in America; 1878–80, court-conductor at Hanover; then till 1885, Hofmusikintendant, Saxe-Meiningen; 1882, m. Marie Schanzer; 1885–88, teacher Raff Cons., Frankfort, Klindworth Cons., Berlin, and dir. Berlin Philh. Concerts; in 1888, founded the succ. "Subscription Concerts." Composed music to "*Julius Cæsar*" (op. 10); a Ballade for orch., "*Des Sängers Fluch*" (op. 16); "*Nirwana*," a symphonic Stimmungsbild (op. 20); 4 Charakterstücke for orch. (op. 23); a few pf.-pcs. and songs; also many piano arrangements. His critical ed. of Beethoven's sonatas, and Cramer's études, are standard; biog. by his 2d wife (Leipzig, 1895).

Bulss (bools), **Paul,** Birkholz Manor, Priegnitz, Dec. 19, 1847—Temesvar, Hungary, March 20, 1902; pupil of G. Engel; barytone at Dresden (1876–89), later at Berlin court opera.

Bulthaupt (boolt'-howpt), **H.,** b. Bremen, Oct. 26, 1849; wrote a valuable "*Dramaturgie der Oper*" (Leipzig, 1887).

Bungert (boong'-ĕrt), **August,** b. Mülheim-on-Ruhr, March 14, 1846; pupil of Kufferath (pf.), later at Cologne Cons.; for 4 years at Paris Cons.; then (1869) with Mathias; lived (1873–81) at Berlin, and studied cpt. with Kiel; since lives near Genoa. His life-work has been "*Das Homerische Welt*," in 2 Homeric opera-cycles, occupying 6 "evenings" (*Abende*), each with a "Vorspiel;" The Iliad ("*Die Ilias*") is unfinished: (a) *Achilles;* (b) *Klytemnestra.* The Odyssey ("*Die Odyssee*") consists of *Circe; Nausikaa; Odysseus' Heimkehr* (Berlin, March 31, 1898; succ.), and *Odysseus' Tod* (Dresden, 1902). Other comp. are (comic opera) "*Die Studenten von Salamanca*" (Leipzig, 1884); symph. poem, "*Auf der Wartburg*"; "*Hohes Lied der Liebe*," with orch.; overture, "*Tasso*," pf. quartet, op. 18; Florentine quartet (prize, 1878); "*Italienische Reisebilder*," etc., for pf.; songs to Carmen Sylva's "*Lieder einer Königin*," etc.

Bun'nett, Edw., b. Norfolk, England, 1834; articled to Dr. Buck, 1849; organist various churches, Mus. Doc. Oxon, 1869; 1871–92, cond. Norwich Mus. Union; since 1872 organist of the Norwich Festivals; composed cantata, etc.

Bun'ning, Herbert, b. London, May 2, 1863; pupil of V. Ferroni; c. Italian scena, "*Ludovico il Moro*" (prod. with succ., 1892), also 2 symphonic poems, opera "*The Last Days of Pompeii*" (MS.), etc.

Bun'ting, Edw., Armagh, Feb., 1773—Belfast, 1843; historian and collector of Irish music.

Digitized by Google

Buonamente (boo-ō-nă-měn'-tĕ), **Giov. Bat.**, cond. Franciscan monastery at Assisi; early and important composer for violin, also cornetti (1623–36); confused by Fétis with Bonometti.

Buonamici (boo-ō-nă-mē'-chĕ), **Giu.**, b. Florence, 1846; pianist; pupil of his uncle Ceccherini, and of Bülow and Rheinberger at Munich; 1873, cond. Florentine Choral Society "Cherubini"; founded the Flor. "Trio Society"; pub. études, etc.

Buononcini. Vide BONONCINI.

Burbure de Wesembeck (bür-bür dŭ vă-zăn-bĕk), **Léon Ph. M.**, Chevalier **de**, Termonde, 1812—Antwerp, 1889; Flemish nobleman; writer and composer.

Bürde-Ney (bür'-dĕ-nī'), **Jenny**, Graz, 1826—Dresden, 1886; soprano; 1855, m. the actor E. Bürde.

Burette (bū-rĕt), **P. J.**, Paris, 1665—1747; Prof. of Medicine, Paris Univ.; writer on Greek music.

Bürgel (bür'-gĕl), **Konstantin**, b. Silesia, June 24, 1837; pupil of Brosig and Kiel; 1869–70 pf. teacher in Kullak's Acad., now private teacher; composer.

Bürger (bür'-gĕr), **Sigmund**, b. Vienna, 1856; pupil of Popper; 'cellist; since 1887 soloist at R. Opera, Pesth, and teacher in the Cons.

Burgk (boorkh'), **Joachim Moller** (or **Müller**), called **Joachim A. Burgk** (or **Burg**, or **Burck**), Burg, near Magdeburg; ca. 1541—Mülhausen, Thuringia, May 24, 1610; organist and eminent composer of Protestant music.

Burgmein, J., pen-name of "Giulio Ricordi."

Burgmüller (boorkh'-mül-lĕr), (1) **Jn. Fr. Fz.**, Ratisbon, 1806—Beaulieu, 1874; composer. (2) **Norbert**, Düsseldorf, 1810—Aix-la-Chapelle, 1836; pianist and composer.

Burgstaller (boorkh'-shtăl-lĕr), **Alois**, b. Holzkirchen, Sept. 27, 1871; tenor; studied with Bellurth and Kniese; sang small rôles at Bayreuth from 1894, "Siegfried" (1897); "Siegmund" (1899).

Burke, Jos., Ireland, 1818—New York, Jan. 19, 1902; came to America at 12 as prodigy violinist; pupil of de Bériot; retired about 1855.

Burkhard (boorkh'-härt), **Jn. Andreas Chrn.**, Pastor, Leipheim, Swabia; theorist and editor.

Burmeister (boor'-mī-shtĕr), (1) **Richard**, b. Hamburg, Dec. 7, 1860; pianist; pupil of Liszt, accompanying him as he travelled; teacher Hamburg Cons.; for 12 years head of pf. dept., Peabody Inst., Baltimore; 1898, dir. N. Y. Scharwenka Cons.; c. pf.-concerto (op. 1), "*The Chase after Fortune*" ("*Die Jagd nach dem Glück*"), a symphonic fantasy in 3 movements; rescored Chopin's F minor concerto, and wrote orch. accomp. for Liszt's "*Pathetic*" concerto. (2) **Dory** (née **Peterson**), b. Oldenburg, 1860; pianist; wife of above.

Burmester (boor'-mă-shtĕr), **Willy**, b. Hamburg, 1869; violin-virtuoso; studied with his father and Joachim; toured with his sister, a concert-pianist. Von Bülow aided him and brought public attention to his abilities; has toured Europe, and 1899, America.

Bur'ney, Chas., Shrewsbury, England, 1726—Chelsea, 1814; toured Europe; Mus. Doc. Oxon, 1769; pub. very interesting and gossipy "*The Present State of Music in France and Italy*," etc. (1771); "do. *in Germany, the Netherlands*," etc. (1773); "*General History of Music*" (4 vols., 1776–89), etc.

Burr, Willard, b. Ohio, Jan. 17, 1852; graduated Oberlin Cons.; pupil of Haupt, Berlin; lives in Boston, Mass.; composed grand sonata for pf. and vln., etc.

Bur'rowes, J. Freckleton, London, 1787—1852; organist, pianist and writer.

Bur'ton, (1) **Avery**, composer in reign of Henry VIII. (2) **J. Yorkshire**, 1730—1785; harpsichord. (3) **Frederick R.**, graduated at Harvard; l.

Digitized by Google

Yonkers, N. Y.; founded there, 1896, a choral society; c. pop. cantata "*Hiawatha*," etc.

Bur'tius (or **Burci** (boor'-chē)) or **Burzio** (boor'-tsĭ-ō), **Nicolaus**, Parma, 1450—ca. 1520; wrote the earliest specimen of printed mensural music.

Bus'by, Thos., Westminster, England, 1755—London, 1838; Mus. Doc.; composer and writer.

Busi (boo'-zē), (1) **Giu.**, Bologna, 1808—1871; Prof. (2) **Alessandro**, Bologna, 1833—1895; son of above; 'cellist and conductor.

Busnois (bün-wä), **A.** (rightly **de Busne** (dŭ bün)), d. 1481; Netherland contrapuntist.

Busoni (boo-sō'-nē), **Ferruccio Benvenuto**, b. Empoli, near Florence, April 1, 1866; pianist; pupil of his father (**Fdo.**), clarinettist, and his mother (*née* **Weiss**), a pianist; at 8, début at Vienna; then studied with W. A. Remy; 1881, toured Italy; at 15, elected a member of the Reale Accademia Filarmonica, Bologna; 1886, Leipzig, where he c. a fantastic opera, a string-quartet (D min.), symphonic suite, etc.; 1888–89, Prof. Helsingfors Cons.; 1890, won Rubinstein prizes for comp. and pf.-playing, with a *Concertstück* for pf. and orch., op. 31a; sonata for pf. and vln.; pf. arr. of Bach's E♭ *Organ Prelude*, and *Fugue*; and other pf. pcs. incl. 2 Cadenzas to Beethoven's *Concerto in G*; 1890, Prof. in the Moscow Imp. Cons.; 1891–93 at New England Cons., Boston, U. S. A.; 1895, toured; now lives in Berlin; edited Bach's "*Well-tempered Clavichord*" with études; other comps., "*Lustspiel Ouvertüre*"; 4 choruses with orch.; 2 suites for orch.; a "*Symphonisches Tongedicht*" for orch., etc.

Büsser (büs-sā), **H. Paul**, b. Toulouse, 1872; pupil of Guiraud and Gounod; took first Grand Prix de Rome, with cantata "*Antigone*"; since 1892, organist at St. Cloud; c. succ. 1-act pastorale "*Daphnis et Chloe*" (Paris, Op. Com.), 1897; cantata "*Amadis de Gaule*," 1892 (taking 2d Grand Prix de Rome); orchestral suite "*A la Villa Medicis*"; a lyric drama "*Colomba*," and opera, "*Le Miracle des Perles*."

Busshop (büs-shôp), **Aug. Guil.**, Paris, 1810—Bruges, 1896; self-taught; c. prize-cantata, "*Le Drapeau Belge*," 1834, etc.

Bussler (boos'-lĕr), **L.**, Berlin, Nov. 26, 1838—Jan. 18, 1900; theorist; son of the painter-author, Robert Bussler; pupil of von Hertzberg, Dehn, Grell, and Wieprecht; 1865, teacher of theory, Ganz School of Music; from 1879, at the Stern Cons., Berlin; critic and writer of various treatises.

Bussmeyer (boos'-mĭ-ĕr), (1) **Hugo**, b. Brunswick, 1842; pianist; pupil of K. Richter, Litolff (pf.), and Methfessel (comp.); 1860, toured in South America; 1860, N. Y.; composer and writer. (2) **Hans**, b. Brunswick, 1853; bro. of above; pianist; pupil of Royal School of Music at Munich, and teacher there since 1874; also studied with Liszt; toured S. America, 1872–74; 1879, founded Munich Choral Society.

Bustini (boos-tē'-nē), **Aless.**; young Italian composer, prod. succ. opera "*Maria Dulcis*," Rome, 1902; libretto by Luigi Ilica.

Buths (boots), **Julius**, b. Wiesbaden, May 7, 1851; pianist; pupil of his father (an oboist), also of Gernsheim, Hiller and Kiel; 1871–72, cond. the "Cecilia," at Wiesbaden; 1873, won Meyerbeer Scholarship, and lived in Milan and Paris; 1875–79, cond. in Breslau; in Elberfeld, 1879–90; since cond. Mus. Soc. at Elberfeld; c. concerto, etc., for pf.

Butt, Clara, Eng. contralto; won a scholarship at London R. C. M.; début, London, 1892; toured America, 1899; m. Kennerly Rumford, barytone, 1900. Her great success has been emphasised by her imposing beauty (she is 6 ft. 2½ inches tall).

Digitized by Google

Buttstedt (boot'-shtĕt), **Jn. H.**, Bindersleben, 1666—Erfurt, 1727; writer of a famous defence of sol-mi-sa-tion; also organist and composer.

Buus (boos), **Jachet (Jacques) de**, b. Bruges (?), 1510; Flemish cptist; 1541, asst. organist, San Marco.

Buxtehude (boox'-tĕ-hoo-dĕ), **Dietrich**, Helsingör (Elsinore), Denmark, 1639—Lübeck, 1707; organist; 1673, he established the "Abendmusiken," which J. S. Bach walked 50 miles to hear; great composer of fugues and suites.

Buzzola (bood-zō'-lă), **A.**, Adria, 1815—Venice, 1871; conductor at San Marco and dram. composer.

Byrd (Byrde, Bird, or Byred), Wm.; according to his will, discovered in 1897, he was born London, 1542, or 1543 (not 1538 or 1546, as stated); d. July 4, 1623; organist and notable English composer, in whose work there is much modernity; 1554, organist; 1563, choirmaster and organist Lincoln Cathedral; 1575, procured with Tallis, his former teacher, an exclusive patent for the privilege of printing music and selling music-paper.

C

Caballero (kă-băl-lā'-rō), **Manuel Fernandez**, b. Murcia, March 14, 1835; pupil of Fuertes (harm.) and Eslava (comp.), Madrid Cons.; c. pop. *Zarzuelas* (v. D.D.) and church-music.

Cabel (kă-bĕl), rightly **Cabu**, (1) **Ed.**, singer Op. Com., Paris. (2) **Marie Josephe** (née **Dreulette**), Liège, 1827—1885; sister-in-law, or perhaps mother, of above; soprano.

Cabo (kă'-bō), **Francisco Javier**, b. Naguera, near Valencia, 1832; organist, conductor and composer.

Caccini (kät-chē'-nē), **Giulio** (called **Romano**), Rome, ca. 1546—Florence, ca. 1615; a Revolutionary composer well called "The father of a new style of music"; studied singing and flute-playing with Scipione della Palla. Wrote and sang "*Musica in Stile Rappresentativo*," and c. "*Il Raptimento di Cefalo*" (Oct. 9, 1600), the first opera ever publicly prod.; he had also set to music other works by Bardi (q. v.), and collaborated with Peri (q. v.) in "*Dafne*," the first opera ever composed. He c. also a novel set of madrigals justly called "*Le nuove musiche*," and other works of notable originality and importance to progress.

Cadaux (kă-dō), **Justin**, Albi, France, 1813—Paris, 1874; dram. composer.

Cadiac (kăd-yăk), **P.**, choirmaster at Auch, France, and composer (1543–58).

Cadore (kă-dō'-rĕ), **Arturo**, young Italian composer, prod. comic opera "*I Vespri*" (Milan, 1898 ?) and succ. 1-act "*Il Natale*" (Milan, 1902).

Cæsar, Julius, M.D., b. Rochester, England; amateur composer, 17th cent.

Cafaro (kă-fä'-rō), **Pasq.** (called **Caffariel'lo**), San Pietro, Galatina, Italy, 1706—Naples, 1797; noted composer; c. operas, oratorios, a notable "*Stabat mater*," etc.

Caffarelli (rightly **Gaetano Majorano**) (kăf-fä-rĕl'-lĭ), Bari, April 16, 1703—Santo-Dorato, near Naples, Nov. 30, 1783; famous male soprano; discovered as a peasant boy, by Caffaro, a musician, he took the name Caffarelli out of gratitude; he studied 5 years with Porpora; was a skilful sight-reader and harpsichordist, a marvellous singer of florid music, and also gifted with pathos; had most successful début, Rome, 1724, in a female rôle, and sang with enormous success everywhere except London; made money enough to buy a dukedom.

Caffi (kăf'-fē), **Fran.**, Venice, 1786—Padua, 1874; writer.

Caffiaux (kăf-fĭ-ō), Dom. **Phillippe Jos.**, Valenciennes, 1712—Paris, 1777; abbé and writer.

Cagniar de la Tour (kĭn'-yăr dŭ lă toor'), Baron, **Chas.**, Paris, 1777—

Digitized by Google

1859; improved the "Syren" (v. D. D.).

Cagnoni (kän-yō'-nĭ), **A.**, Godiasco, 1828—Bergamo, 1896; conductor and dram. composer.

Cahen (kä-äṅ), (1) **Ernest**, Paris, 1828—1893; pianist and dram. composer. (2) **Albert**, b. Paris (?), Jan. 8, 1846; pianist; pupil of Mme. Szarvady and César Franck; c. "*Jean le Précurseur*," biblical poem (1874); com. opera "*Le Bois*" (1880, Op. Com.); fairy opera "*La Belle au Bois Dormant*" (Geneva, 1886); 4-act opera "*Le Vénitien*" (Rouen, 1890); unsucc. opera "*La Femme de Claude*" (Paris, Op. Com., 1896); lives in Paris.

Caillot (kī-yō), **Jos.**, Paris, 1732—1816; tenor-barytone.

Cain (käṅ), **Henri**, b. Paris, 1859; painter; and librettist to Massenet, etc.

Caimo (kä'-ē-mō), **Joseffo**, b. Milan, ca. 1540; composer.

Cal'ah, J., 1758—1798, English organist.

Caldara (käl-dä'-rä), **A.**, Venice, 1678—Vienna, Dec. 28, 1763; court-conductor and noted composer, Vienna; c. operas, 70 sacred dramas, etc.

Cal'dicott, Alfred Jas., Worcester, England, 1842—near Gloucester, Oct. 24, 1897; organist of St. Stephen's Church, Worcester, and Corporation organist; 1883, prof. at R. C. M., London; from 1885, cond. at the Albert Palace; c. cantatas, 13 operettas, etc.

Calegari (käl-ä-gä'-rē), (1) (or **Callegari**) **Fran. A.**, d. Padua, 1742; a Franciscan monk, 1702–24; conductor and writer at Venice, then Padua. (2) **A.**, Padua, 1758—1828; dram. composer and writer.

Cal'kin, J. Bapt., b. London, March 16, 1827; pianist, organist and composer; prof. Guildhall School of Mus.; pub. services, etc.

Call, Leonard de, 1779—Vienna, 1815; guitar virtuoso and composer.

Callaerts (käl'-lärts), **Jos.**, b. Antwerp, Aug. 22, 1838; pupil at Brussels Cons. of Lemmens; organist at Antwerp Cathedral, and teacher at the Music School from 1867; c. a prize symphony and pf. trio, comic opera; "*Le Retour Imprévu*" (Antwerp, 1889), etc.

Call'cott, (1) J. Wall, Kensington, Nov. 20, 1766—May 15, 1821; mainly self-taught; organist; 1789 he won all the prizes offered by the "Catch Club;" 1790, pupil of Haydn; 1800, Mus. Doc. (Oxon); 1806, lectured at the Royal Institute; overwork on an unfinished musical dictionary destroyed his reason; his "*Grammar of Music*" (1806) is standard. (2) **Wm. Hutchins**, Kensington, 1807—London, 1882; son of above; organist and pianist.

Calliope (käl-lī'-ō-pē or käl-lē'-ō-pä). the Greek muse of heroic verse.

Calo'ri, Angiola, Milan, 1732—1790; soprano.

Calsabigi (käl-sä-bē'-je), **Raniero da**, Livorno, 1715 — Naples, 1795; Gluck's librettist and aide in opera-reformation.

Calvé (käl-vä), **Emma (de Roquer)**, b. Madrid, 1864; eminent operatic actress and soprano; pupil of Marchesi and Pugets; 1882, début in Massenet's "*Hérodiade*," Th. de la Monnaie, Brussels; 1884, Paris Th. Italien; 1885, Op. Com.; has sung constantly in New York, London, etc.; she is an Officier d'Académie, and lives in Paris.

Calvis'ius, Sethus (rightly **Seth Kallwitz** (käl'-vēts)), Feb. 21, 1556—Leipzig, Nov. 24, 1615; son of a peasant; singer for alms, then as a teacher obtained funds to study; (1581) mus. dir.; writer of important treatises and composer.

Calvör (käl'-fär), **Kaspar**, Hildesheim, 1650—Clausthal, 1725; theorist.

Cambert (käṅ-bär), **Rob.**, Paris, ca. 1628—London, 1677; first composer of French operas; organist at St. Honoré; 1659, "*La Pastorale*" was

Digitized by Google

succ. prod. at the Château d'Issy; and followed by others on the texts of Perrin, who received letters patent for establishing the "Académie royale de musique" (now the Gr. Opéra); with Perrin he also wrote the first genuine opera, "*Pomone*," prod. 1671, before Lully, who later took the patent for himself; he went to England where he died as Master of the Music to Charles II.

Cambini (kăm-bē'-nē), **Giov. Giu., Leghorn**, 1746—Bicêtre, 1825 (?); cond. at Paris, and prolific but cheap composer of over 60 symphonies, 144 string-quartets, several operas, etc.; he died in the almshouse.

Camerana (kăm-ā-rā'-nă), **Luigi**, b. in Piedmont, 1846; theatre-cond. in Savona; dram. composer.

Cam'idge, (1) **J.**, ca. 1735 — York, Engl., 1803; organist York cath., 47 years; composer. (2) **Mat.**, York, 1758—1844; son and successor of above. (3) **J.**, York, 1790—1859; son and successor of (2).

Campagnoli (kăm-păn-yō'-lē), **Bart.**, Cento, 1751—Neustrelitz, 1827; violinist and court-conductor.

Campana (kăm-pā'-nă), **Fabio**, Leghorn, 1819—London, 1882; singing-teacher and dram. composer.

Campanari (kăm-pā-nā'-rē), (1) **Leandro**, b. Rovigo, Italy, Oct. 20, 1857; pupil at Milan Cons.; toured Europe 2 years; America, 1879; lived in Boston; organised "C. String-quartet"; 1883 1st prof. of vln. in N. E. Cons.; 1890, 1st prof. of vln. and head of orch. dept. Cincinnati Cons.; since 1897 conductor at Milan; writer and composer. (2) **Giuseppe**, eminent dram. barytone, bro. of above, sings at Met. Op., N.Y.

Campanini (kăm-pă-nē'-nē), **Italo**, Parma, 1845—Vigatto, near Parma, Nov. 22, 1896; operatic tenor, a blacksmith when discovered; début, 1869, at Odessa, without much success; then studied with Lamperti, and reappeared, Florence, 1871, as "Lohengrin," with great succ.; toured Europe and U. S. with Nilsson, Patti, etc.

Camp'bell, Alex., organist, editor, and publisher, 18th century.

Campenhout (kăm'-pĕn-oot), **François van**, Brussels, 1779—1848; violinist, then tenor, then dram. composer.

Campio'li A. Gualandi, called **Campiole**, b. Germany, of Sp. parents; male contralto; début Berlin, 1708.

Cam'pion, (1) **Thos.**, d. London, Feb. 1619; English physician, poet, dramatist and noteworthy writer and composer; pub. two books of Ayres, etc. (1610); 2 more (1612). (2) **Fran.**, 1703–19, theorbist, Paris Gr. Opéra.

Campio'ni, Carlo A., Leghorn, ca. 1720—Florence, 1793; court-conductor.

Camporese (kăm-pō-rā'-zĕ), **Violante**, b. Rome, 1785; operatic sopr. of Napoleon's private music; début, London, 1817; retired, 1829.

Campos (kăm'-pōs), **João Ribeiro de Almeida de**, b. Vizen, Portugal, ca. 1770; cond., and professor.

Campra (kăń-prä), (1) **André**, Dec. 4, 1660—Versailles, July 29, 1744; cond. at Nôtre Dame; prod. 2 succ. operas under his bro's name and gave up church-mus.; cond. Royal Orch. and c. 18 operas. (2) **Jos.**, bro. of above; double-bass player.

Camps y Soler (kămps ē sō'-lār), **Oscar**, b. Alexandria, Egypt, Nov. 21, 1837; Spanish pianist; pupil of Döhler and Mercadante; played in public at 13; lives in Madrid; writer and theorist.

Candeille (kăń-dĕ'-yŭ), (1) **P. Jos.**, Estaires, 1744 — Chantilly, 1827; dram. composer. (2) (**Simons-Candeille**) **Amélie Julie**, Paris, 1767—1834; operatic sopr., actress, and composer; daughter of above; lived in Paris as teacher; she wrote libretto and music of the succ. operetta "*La Belle Fermière*" (1792); she played the leading rôle and sang to her own accomp. on piano and harp.

Digitized by Google

Cange (dü käṅzh), **Chas.-Dufrèsne,** sieur **du,** Amiens, 1610—Paris, 1688; lawyer and lexicographer.

Cannabich (kän'-nä-bĭkh), (1) **Chr.,** Mannheim, 1731—Frankfort, 1798; noteworthy violinist and conductor, a pioneer in orchestral diminuendo; son of (2) **Mathias,** a flutist in the Electoral Orch. at Mannheim of which **Chr. C.** became leader in 1765, and cond. 1775. (3) **K.,** Mannheim, 1769—Munich, 1805; son of (1); court-conductor. (4) **Rose,** b. about 1762 according to Mozart, whose pupil she was; daughter of (1); notable pianist.

Canniciari (kän-nē-chä'-rē), Don **Pompeo,** Rome, 1670—1744; conductor and composer.

Canthal (kän'-täl), **Aug.,** b. Lübeck (?); flutist 1832 Hamburg Th.; 1847, succ. concerts, Copenhagen; 1848, bandmaster, Leipzig; composer.

Can'tor, Otto, Engl. song-writer, lives in London.

Capel'la Martianus Minucius (Mineus), Felix, 5th cent., Latin scholar at Carthage; writer.

"Capel'li," pen-name of **Jn. D. von Apell.**

Capocci (kä-pôt'-chē), (1) **Gaetano,** Rome. Oct. 16, 1811—Jan. 11, 1898; notable teacher; pub. much sacred music. (2) **Filippo,** b. Rome, May 11, 1840; son of above; Italian organist, perhaps the best living; since 1875 organist of San Giovanni in Laterano; c. for organ.

Caporale (kä-pō-rä'-lĕ), **Andrea,** d. London, ca. 1756; 'cellist.

Capoul (kä-pool) (**Jos. Amédée**), **Victor,** b. Toulouse, Feb. 27, 1839; tenor; pupil of Révial and Mocker, Paris Cons.; 1861–72 at the Op. Com.; 1892 prof. of operatic singing in Nat. Cons., New York; asst. dir. Gr. Opéra, Paris, 1899; 1902 (?) director Op. Com., Paris.

Caraccio (kä-rät'-chō) (or **Caravaccio**), **Giov.,** Bergamo, ca. 1550—Rome, 1626; conductor.

Caraccioli (kä-rät-chō'-lē), **Luigi,** Adria (Bari), 1849—London, 1887; dram. composer.

Carado'ri-Allan, Maria C. R. (née **de Munck**), Milan, 1800—London, 1865; soprano.

Carafa de Colobrano (kä-rä'-fä dā kō-lō-brä'-nō), **Michele Enrico,** Naples, Nov. 17, 1787—Paris, July 26, 1872; son of Prince Colobrano; while very young c. an opera, 2 cantatas, etc., with much success; 1837, member of the Academy; 1840, prof. of comp. at Cons.; c. also ballets, cantatas, and good church-music.

Caramuel' de Lob'kowitz (vĕts), **Juan,** Madrid, 1606—Vigevano, Italy, 1682; bishop and writer.

Cardon (kär-dôṅ). (1) **Louis,** Paris, 1747—Russia, 1805; harpist. (2) **P.,** b. Paris, 1751; 'cellist and singer.

Cardo'so, Manuel, Fronteira, 1569; Spanish priest and composer.

Caresana (kär-ā-sä'-nä), **Cristoforo,** b. Tarentum, 1655; lives in Naples as composer.

Carestini (kä-räs-tē'-nē), **Giov.** (stage name **Cusanino**), Mente Filatrano (Ancona), ca. 1705—1760; male soprano (musico).

Ca'rey, Henry, 1685 (?)—London, Oct. 4, 1743; a reputed natural son of Marquis of Halifax, and disputed composer of "*God save the King*"; c. the song "*Sally in our Alley*"; ballad operas, etc.

Cario (kä'-rĭ-ō), **Jn. H.,** Eckernforde, Holstein, 1736—after 1800; trumpeter.

Carissimi (kä-rĭs'-sē-mē), **Giacomo,** Marino, near Rome, ca. 1604—Rome, Jan. 12, 1674; ca. 1624, church-conductor at Rome; important ch.-composer and writer; many of his MSS. are lost; 5 oratorios and other pieces remain.

Carl, Wm. Crane, b. Bloomfield, N. J., March 2, 1865; pupil of S. P. Warren (org. and theory), Mad. Schiller (pf.) and Guilmant, Paris; since 1892, organist First Presby. Ch., N. Y.; cond. of N. Y. "Gamut Club"; tours as concert-organist.

Digitized by Google

Car'michael, Mary Grant, b. Birkenhead, Engl.; pupil of O. Beringer, W. Bache, and F. Hartivigson (pf.) and E. Prout (comp.); accompanist; c. operetta, "*The Snow Queen*"; a pf.-suite; and many pop. songs.

Car'naby, Wm., London, 1772—1839; organ composer.

Carnicer (kär'-nē-thär), **Ramon,** Taregge, Catalonia, Oct. 24, 1789—Madrid, March 17, 1855; cond. Royal Opera, Madrid, 1830–54, prof. of comp. Madrid Cons.; one of the creators of the *Zarsuela* (v. D. D.).

Caron (kă-rôṅ), (1) **Firmin,** 15th cent., cptist. of Netherlands? (2) **Rose,** noted soprano Gr. Opéra, Paris.

Carpani (kär-pä'-nē), **Giu. A.,** b. Villalbese (Como), 1752—Vienna, 1825; writer.

Carpentras (Il Carpentras'so). Vide ELEAZER GENET.

Carr, Frank Osmond, b. Yorkshire, ca. 1857; 1882 Mus. Bac. Oxon; 1891, Mus. Doc.; c. farces, burlesques, and comic operas; "*Joan of Arc*" (1891), "*Blue-Eyed Susan*" (London, 1892), "*In Town*" (1892), "*His Excellency*" (1894, libretto by W. Gilbert), etc.

Carré (kär-rā), (1) **Louis,** Clofontaine Brie, 1663—Paris, 1711; writer. (2) **Albert,** b. Strassburg, June 22, 1852; 1898, dir. Op.-Com., Paris; librettist.

Carreño (kär-rän'-yō), **Teresa,** b. Caracas, Venezuela, Dec. 22, 1853; pupil of L. M. Gottschalk, and G. Mathias; notable pianist; played in public at 12; at 22 toured the U. S.; 1889–90 toured Germany with much success; for some years wife of E. Sauret; then of Giov. Tagliapietra; 1892–95, wife of Eugen d'Albert; 1902, m. Arturo Tagliapietra, bro. of Giov. T.; c. a string-quartet and pf. salon pieces. Her daughter **Teresita Tagliapietra** is a pianist.

Carro'dus, J. Tiplady, Keighley (Yorkshire), 1836—London, 1895; violinist.

Car'ter, (1) **Thos.,** Ireland, ca. 1735—London, 1804; composer. (2) **H.,** b. London, March 6, 1837; organist; pupil of Haupt (org.), Pauer (pf.), Kiel and Hiller (comp.); at 9, church organist; later at Quebec, Boston, etc.; 1880, prof. in Coll. of Music, Cincinnati; 1883 organist Brooklyn, later N. Y.; composer.

Cartier (kärt-yā), **J. Bap.,** Avignon, 1765—Paris, 1841; violinist and dram. composer.

Carulli (kä-rool'-lē), (1) **Fdo.,** Naples, 1770—Paris, 1841; self-taught guitar-virtuoso and teacher; c. 400 concertos. (2) **Gustavo,** Leghorn, 1880—Boulogne, 1877; son of above; teacher and dram. composer.

Caruso (kä-roo'-zō), **Luigi,** Naples, 1754—Perugia, 1821; conductor; c. 69 operas.

Carvalho (kär-vāl'-ō) (rightly **Carvaille**), (1) **Léon,** in a French colony, 1825—Paris, 1897; from 1875 dir. Op. Com. (2) **Carvalho-Miolan** (mē-ô-läṅ), **Caroline M.-Félix,** Marseilles, 1827—Puys, near Dieppe, 1895; soprano; wife of above; début 1849.

Ca'ry, Annie Louise, b. Wayne (Kennebec County, Me.), Oct. 22, 1842; distinguished operatic and concert contralto; studied in Boston and Milan, and with Viardot-Garcia, etc.; début 1868, at Hamburg; later Stockholm, Copenhagen, Brussels, London, New York (1870), St. Petersburg (1875); 1882, m. C. M. Raymond, Cincinnati.

Casali (kä-sä'-lē), **Giov. Bat.,** d. 1792; conductor and dram. composer.

Casamorata (kä-sä-mō-rä'-tä), **Luigi Fdo.,** Würzburg, 1807—Florence, 1881; editor, writer, and composer.

Casarini (or **-a**) (kä-sä-rē'-nē), Italian soprano in Händel's operas, London, 1748.

Casel'la, P., Pieve (Umbria), 1769—Naples, 1843; dram. composer.

Caser'ta, Philippe de, Neapolitan theorist, 15th century.

Digitized by Google

Casini (kä-sē'-nē), **G. M.**, b. 1675 (?); Florentine priest; he tried to revive Greek modes.

Cassell', **Guillaume**, Lyons, 1794—Brussels, 1836; singer and teacher.

Cassiodo'rus Magnus Aurelius, b. Syllaceum (Lucania), ca. 470; writer.

Castel (kăs-tĕl), **Louis Bertrand**, Montpellier, 1688—Paris, 1757; a Jesuit writer who attempted without success to construct a "Clavecin oculaire," to prod. colour harmonies.

Castellan (kăs-tel-lăn), **Jeanne A.**, b. Beaujeu, Oct. 26, 1819; retired, 1859; singer.

Castel'li, (1) **Ignaz Fz.**, Vienna, 1781—1862; editor. (2) ———, soprano in London, 1825–28.

Castelmary (kăs-tĕl-mä-rē) (stage name of Comte **Armand de Castan**), Toulouse, Aug. 16, 1834—New York, Feb. 9, 1897; barytone; died on the stage of the Met. Op., N. Y., just after the first act of "*Martha*."

Cas'tro, Jean de, played Lyons, 1570; composer and lutist.

Castil-Blaze. Vide BLAZE, F. H. J.

Castrucci (käs-troot'-chē), **P.**, Rome, 1689—London, 1769; violinist; leader of Händel's opera-orch.; inv. and played the *violetta marina*. His bro. (2) **Prospero** (d. London, 1769); violinist and composer.

Catalani (kät-ä-lä'-nē), **Angelica**, Sinigaglia, Oct., 1779—Paris, June 12, 1849; famous operatic soprano of great beauty; her voice was notably flexible and reached to g''' (v. CHART OF PITCH); in 1806, at London, she earned over £16,000 ($80,000) in one year; 1814–17, she took up management of the Th. Italien, Paris, without succ. After final appearance, York festival, in 1828, she retired to her country-seat, near Florence.

Catalini (kä-tä-lē'-nē), **Alfredo**, Lucca, July 19, 1854—Milan, Aug. 7, 1893; pupil of his father a musician at Milan; gained admission without exam. to Paris Cons.; 1886 prof. of comp., Milan Cons.; c. 6 operas, of which the most succ. were, "*Dejanire*," "*Loreley*," and "*La Wally*."

Catel (kă-tĕl), **Chas. Simon**, L'Aigle, Orne, 1773—Paris, 1830; dram. composer and writer.

Catelani (kät-ä-lä'-nē), **Angelo**, Guastalla, 1811—S. Martino di Mugnano, 1866; dram. composer and writer.

Catenhausen (kä'-tĕn-how'-zĕn), **Ernst**, b. Ratzeburg, 1841; conductor and composer.

Cat'ley, Anne, London, 1745—1789; soprano, début, 1762; m. Gen. Lascelles.

Catrufo (kä-troo'-fō), **Giu.**, Naples, 1771—London, 1851; dram. composer.

Caurroy (kōr-wä), **Fran. Eustache du**, sieur de St.-Fremin, Gerberoy, 1549—Paris, 1609; singer and conductor.

Caus'ton, Thos., d. Oct. 28, 1569; of the Chapel Royal; English composer.

Cavaccio (kä-văt'-chō), **Giovanni**, Bergamo, ca. 1556—Rome, 1626; conductor.

Cavaillé-Coll. (kä-vī'-yä-kôl') (**Dom Hyacinthe**), **Aristide**, Montpellier, 1811—Paris, 1899; son of famous org.-builder; 1771—1862, org.-builder and inv. of separate wind-chests with different pressures, etc.

Cavalieri (dĕl kä-väl-yä'-rē), (1) **Emilio del**, Rome, ca. 1550—Florence (?), 1599 (?); "Inspector-Gen. of Art and Artists" to the Tuscan court; advocated non-polyphonic music; his "*Rappresentazione di Anima e di Corpo*" (Rome, 1600) is the first oratorio. (2) **Katherina**, Vienna, 1761—1801; singer, whom Mozart wrote for and praised. (3) **Lina**, b. Rome, Dec. 24, 1874, daughter of a laundress; won notoriety as beauty and singer in cafés chantants; then studied with Mme. Mariani-Marsi; succ. début in "*Pagliacci*," Lisbon, 1900; sang Naples, Warsaw, and 1902, engaged at Dal Verme Th., Milan.

Caval'li, Fran., Crema, ca. 1600—

Digitized by Google

Venice, Jan. 14, 1676 (rightly Pier Francesco, **Caletti-Bruni**), son of **Giambatt. Caletti**, called **Bruni**, Maestro at Crema. A Venetian nobleman, Federigo Cavalli, had him taught and he took his name. He sang at S. Marco, 1665; first organist there; 1668, conductor; he was a pupil of Monteverde and developed M.'s principles, composing 41 operas, the most succ. being "*Giasone*" (Venice, 1649); "*Serse*" (1654); "*Ercole Amante*" (Paris, 1662); he c. also a notable requiem, and other church-music.

Cavallini (lē'-nē), **Ernesto**, Milan, 1807—1873; clarinettist and composer.

Caval'lo, Peter, Munich, 1819—Paris, 1892; organist.

Cav'endish, Michael, English composer, 1599.

Cavos (kä'-vŏs), **Catterino**, Venice, 1775—St. Petersburg, 1840; 1799, court-conductor; c. 13 Russian operas; also others.

Caylus (kĕ'-lŭs), **Anne Claude Philippe de Tubières**, comte **de**, Paris, 1692—1765; writer.

Cazzati (käd-zä'-tē), **Maurizio**, Mantua, 1625—1677; composer and conductor.

Cecil'ia (Saint), d. Rome, A.D. 230, in Christian martyrdom; her feast-day is Nov. 22d; legendary inventor of the organ, and patron saint of Christian music.

Celestino (chā-lĕs-tē'-nō), **Eligio**, Rome, 1739—Ludwigslust, 1812; violinist and conductor.

Celler, Ludovic. Vide LECLERQ.

Cellier (sĕl'-yĕr), **Alfred**, Hackney, London, Dec. 1, 1844—Dec. 28, 1891; conductor in London, etc.; c. 15 operettas, incl. the very succ. "*Dorothy*" (1886); "*The Mountebanks*" (London, 1892), etc.

Černohorsky (or **Czernohorsky**), (chĕr-nō-hôr'-shkĭ), **Bohuslav**, Nimburg, Bohemia, 17th cent.—Italy, 1740; a Minorite monk; conductor; his comps. are still sung in Bohemian churches.

Cerone (chā-rō'-nĕ), **Dom. P.**, b. Bergamo, ca. 1566; theorist.

Cerreto (chĕr-rā'-tō), **Scipione**, Naples, 1551—ca. 1632; lutist and theorist.

Certon (sĕr-tôṅ), **P.**, 16th cent., contrapuntist; choirm. Sainte Chapelle, Paris.

Cerù (chā-roo'), **Dom. Ag.**, b. Lucca, Aug. 28, 1817; engineer and writer.

Červeny (chār'-vā-nē), **V. F. (Wenzel Fz.)**, Dubec, Bohemia, 1819—Königgrätz, Jan. 19, 1896; maker and improver of brass instrs. and inv. of the important "roller" cylinder mechanism, also of the contrabass (1845), metal contrafagotto ('56), alt-horn obbligato ('59), primhorn ('73), and the complete waldhorn quartet (primhorn, E♭ alto, waldhorn in F, tenor in B♭, basso, 11 in D♭), subcontrabass and subcontrafagotto; improved the family of cornets, the euphonion, the screwdrum, and the church-kettledrum, etc.

Cervera (thĕr-vā'-rä), **Fran.**, b. Valencia, 16th cent.; theorist.

Cervetti. Vide GELINEK.

Cervetto (chĕr-vĕt'-tō), (1) **Giacomo** (rightly **Bassevi**), Italy, ca. 1682—London, Jan. 14, 1783; 'cellist. (2) **Giacomo**, d. Feb. 5, 1837; son of above; 'cellist and composer.

Cesbron (sĕ'-brôṅ), **Suzanne Catherine**, b. Paris, May 29, 1879, soprano; pupil of the Cons., taking prizes 1899, 1900, 1901; début, 1901, Opéra Comique as Griséldis in Massenet's opera.

Cesi (chā'-zē), **Beniamino**, b. Naples, Nov. 6, 1845; pupil of Naples Cons. under Mercadante and Pappalardo, pf.-pupil of Thalberg; since, 1866, prof. Naples Cons.; c. an opera, "*Vittor Pisani*" (not prod.), etc.

Cesti (chās'-tē), **Marc A.**, Arezzo, 1620—Venice, 1669; Franciscan monk; conductor and tenor singer; first opera, "*Orontea*," succ. at Venice, 1649; wrote 10 other operas mainly succ.; all lost now except "*La Dori*" (Venice, 1663); his cantatas

Digitized by Google

are better preserved; he wrote them for the stage.

Cevallos (thĕ-văl'-lōs), **Fran.**, 1535—1572; Spanish composer.

Chabrier (shăb-rĭ-ā), **Alexis Emm.**, Auvergne, Jan. 18, 1842—Paris, Sept. 13, 1894; studied law in Paris, then music; 1881, choirm. under Lamoureux; c. operettas, a rhapsodie "*España*" for orch., etc.

Chad'wick, G. Whitfield, b. Lowell, Mass., Nov. 13, 1854; studied organ, etc., under Eugene Thayer at Boston; 1876 head of mus. dept. of Olivet Coll., Mich.; 1877–78 studied Leipzig Cons. (Reinecke, Jadassohn), his graduation piece being an overture to "*Rip Van Winkle;*" studied at Munich with Rheinberger; 1880, organist Boston and teacher of harm., comp. and instrumentation at the N. E. Cons., of which he is dir.; cond. the Worcester Mus. Festivals, resigned, 1902; c. 3 symphonies; 4 overtures, "*Rip Van Winkle*" ('79), "*Thalia*" ('83), "*Melpomene*" ('87), "*The Miller's Daughter*" ('88); 3 symphonic sketches for orch.; comic opera "*Tabasco*" (New York, '94); many choral works; "*The Columbian Ode*" (Chicago, '93), etc.; wrote a text-book on "Harmony" (Boston, 1898).

Challier (shäl'-lĭ-ĕr), **Ernst,** b. Berlin, July 9, 1843; music-publisher, Berlin.

Cham'berlain, Houston Stewart, b. Portsmouth, England, Sept. 9, 1855; son of a British Admiral, took doctor's degree in Germany, and lived at Vienna because of his health; pub. famous book "Richard Wagner" (Leipzig, 1892), followed by others.

Chambonnières (shăn-bŭn-yăr), **Jacques Champion** (called "**Champion de Chamb.**"), d. ca. 1670; first chamber cembalist to Louis XIV.

Chaminade (shăm'-ĭ-năd'), **Cécile (Louise Stéphanie),** b. Paris, Aug. 8, 1861; pianist and composer of unusual spirit and originality; pupil of Lecouppey, Savard, Marsick and Godard; she lives in Paris; c. the succ. "ballet-symphonie" "*Callirhoë*" (Marseilles, 1888); the "symphonie lyrique" "*Les Amazones*" (Anvers, 1888); 2 suites for orch.; "Concertstück" for pf. with orch. and many pop. songs and pf.-pieces; opera in MS., book by A. Silvester.

Champein (shăn-păn), **Stanislas,** Marseilles, 1753—Paris, 1830; dram. composer.

Champion (shăn-yôn), **Jacques.** Vide CHAMBONNIÈRES.

Champ'ington, J., English organ-builder; 1597.

Channay (shăn-nĕ), **Jean de,** 16th cent. music-printer, Avignon.

Chanot (shă-nō), **Fran.,** Mirecourt, 1787—Brest, 1823; retired as a naval engineer; designed a violin which the Academy pronounced equal to Stradivari's; his bro., a Paris luthier, manufactured it, but found it impracticable.

Chap'man, Wm. Rogers, b. Hanover, Mass., Aug. 4, 1855; lives in New York as chorus-leader, conductor and composer.

Chap'pel & Co., music-publishers, London; founded 1812 by (1) **Samuel C.,** the pianist, Cramer, and F. T. Latour (1809—1888). (2) **Wm. C.** became the head of the firm; in 1840 he founded the "Antiquarian Society," and pub. colls. of Old Engl. music. His brothers, (3) **Thomas,** founded, and (4) **Arthur,** conducted, the Monday and Saturday Pop. Concerts.

Chap'ple, Samuel, Crediton (Devon), 1775—Ashburton, 1833; organist and pianist, blind from infancy; composer.

Chapuis (shăp-wē), **Aug. Paul J. Bap.,** b. Dampierre-sur-Salon, France, April 20, 1862; pupil of Dubois, Massenet, and César Franck, Paris Cons., took first prize in harm., 1st prize for org., and the Rossini prize; organist at Saint-Roch.; from 1894, prof. of harm. at the Cons.; since 1895, inspector-gen. of music instruction in Paris schools; c. un-

Digitized by Google

succ. lyric drama, "*Enguerrande*" (Op. Com., 1892); lyric drama "*Tancred*" (Op. Com., 1898?); an oratorio; a pf.-suite "on the oriental scale," etc.; pub. a treatise on harm.

Char (khär), **Fr. Ernst** ("**Fritz**"), b. Cleve-on-Rhein, May 5, 1865; pupil of C. Kistler, Wüllner and Neitzel; cond. opera at Zwichau, Stettin, and St. Gallen; now at Ulm; wrote book and music of succ. opera "*Der Schelm von Bergen*" (Zwickau, 1895); c. cantata 'Spielmann," etc.

Chard, G. W., ca. 1765—May 23, 1849; English organist and composer.

Charpentier (shär-päṅt-yā), (1) **Marc A.**, Paris, 1634—March, 1702; conductor to the Dauphin; c. 16 operas for the stage and many "tragédies spirituelles" for the Jesuits, masses, etc. (2) **Gustave**, b. Dieuze, Lorraine, June 25, 1860; pupil of Massart, Pessard, and Massenet, Paris Cons.; 1887, took grand prix de Rome; c. orch. suite "*Impressions d'Italie*"; scène lyrique "*Didon*"; symphonic drama (or concert opera) "*La Vie du Poète*" (Grand Opera, 1892), and "*Italien*" (Hamburg, 1902); symph. poem "*Napoli*" (1891); book and music of succ. opera *Louise* (Op. Com., 1900); also c. "*Marie*," "*Orphée*," and "*Tête Rouge*," unprod.; and songs, "*Les Fleurs du Mal*," "*Quinze poèmes*," some of them with chorus and orchestra.

Chat'terton, J. B., Norwich, 1810—London, 1871; court-harpist and composer.

Chaulieu (shōl-yŭ), **Chas.**, Paris, 1788—London, 1849; pianist, teacher and composer.

Chaumet (shō-mā), **J. B. Wm.**, b. Bordeaux, April 26, 1842; won the Prix Cressent, with the comic opera "*Bathyle*" (prod. 1877), also the Prix Rossini; c. comic operas; lyric drama *Mauprat* (MS.), etc.

Chauvet (shō-vā), **Chas. Alexis**, Marnes, June 7, 1837—Argentan, Jan. 28, 1871; organist; c. noteworthy org.-music.

Chavanne (shă-văn'-nĕ), **Irène von**, b. Gratz, ca. 1867; contralto; pupil, Vienna Cons., 1882–85; since 1885 at the Dresden court-Opera.

Cheese, G. J., organist, London, 1771; writer.

Chelard (shŭ-lăr), **Hippolyte André J. Bap.**, Paris, Feb. 1, 1789—Weimar, Feb. 12, 1861; 1815, prod. his first opera, "*La Casa a Vendere*," Naples; entered the Paris Operatic orch. as violinist; in 1827 his opera "*Macbeth*" (text by Rouget de Lisle), was prod., but failed; he went to Munich, and 1828 prod. a revised version of "*Macbeth*" with such succ. that he was made court-conductor; he returned to Paris, 1829, and failed with 3 other operas; conducted the German Opera in London, which failed; returned to Munich, and prod. his best work, "*Die Hermannsschlacht*," 1835; 1836, court-conductor at Weimar, where he prod. 2 comic operas.

Chelleri (kĕl'-lĕ-rē), **Fortunato** (rightly **Keller**), Parma, 1686—Cassel, 1757; court-conductor and dram. composer.

Chéri (shā-rē), **Victor** (rightly **Cizos**), Auxerre, 1830—suicide, Paris, 1882; cond. and dram. composer.

Cherubini (kā-roo-bē'-nē) (**M.**) **Luigi (Carlo Zenobio Salvatore)**, Florence, Sept. 14, 1760—Paris, March 15, 1842; one of the greatest masters of counterpoint; pupil of his father, (cembalist, at the Pergola Th.), then of B. and A. Felici, Bizarri and Castrucci; 1779 sent (under patronage of the future Emperor Leopold III.) to Milan, to study cpt. with Sarti; at 13, had c. a mass and an intermezzo for a society theatre; at 15, another intermezzo; 1780, "*Quinto Fabio*" was prod. without succ. though with better results in a revised version (1783); he had succ. with 6 other operas, and was in 1784 invited to London, where he prod. an opera buffa, with some

Digitized by Google

success, and another with none; he was court composer for one year; 1788 he prod. "*Ifigenia in Aulide*" at Turin; and then lived in Paris, where his French opera "*Démophon*" (Grand Opéra, 1788) failed; he then cond. at a small opera house, until 1792. His opera "*Lodoiska*," 1791, showed a new style of emotional strength, powerful ensemble, and novel orchestral colour that founded a school of imitators. 7 other operas and a ballet followed, incl. his masterpiece (1800), "*Les deux journées*" (in Germany called "*Der Wasserträger*"; in England, "The Water-carrier"). 1795 he had been made one of the inspectors of the new Cons., Paris, but was not liked by Napoleon, whose musical opinion he had not flattered. On invitation he wrote for Vienna "*Faniska*," a great succ. (1806); an invitation to write a mass for the Prince of Chimay, resulted in the famous 3-part mass in F. He wrote 4 more operas, but found church-music more satisfactory. 1815, visited London; wrote a symphony, an overture, and a *Hymn to Spring*, for the Philh. Soc. After many vicissitudes he became in 1816 prof. of comp. at the Cons., Paris, and 1821–41 dir. His enormous list of works includes 15 Italian and 14 French operas, 17 cantatas, 11 solemn masses, 2 requiems, 1 oratorio; 1 symphony, 1 overture; 6 string quartets; 6 pf.-sonatas, and a mass of smaller works, mus. for pf., etc. The best biog. is by Bellasis (London, 1874).

Chevé (shŭ-vā), **Emile Jos. Maurice,** Douarnenez, Finistere, 1804—1864; a physician; wrote pamphlets attacking the methods at the Paris Cons. His wife (née **Manine,** Paris) collaborated with him.

Chevillard (shŭ-vē-yăr), **Camille,** b. Paris, Oct., 1859; pupil of G. Mathias; took 2d pf. prize at Cons.; till 1897, asst.-cond. of the Lamoureux Concerts; then cond.; c. a symph. ballade, "*Le chêne et le roseau*"; a symph. poem, a symph. fantasie, etc.

Chiabran (shă-brăń) (or **Chabran** or **Chiabrano**), **Fran.,** b. Piedmont, ca. 1723; violinist and composer.

Chiaromonte (kē-är-ō-môn'-tē), b. Castrogfovanni, Sicily, 1809—Brussels, 1886; tenor; prof. of singing and dram. composer.

Chic (shēk), **Léon,** b. April 28, 1819; son and pupil of army musician, director of marine and military bands; c. various pieces.

Chick'ering & Sons, American firm of pf.-makers, est. 1823, by (1) **Jonas Chickering** (New Ipswich, N. H., 1798—Boston, 1853); his son (2) **Col. Thos. E. C.** (Boston, 1824—1871), was named Chev. of the Legion of Honour, and took first pf.-prize at the Paris Exposition, 1867; he was in turn succeeded by his sons, the present firm.

Chilcot (chĭl'-kôt), **Thos.,** organist, Bath, 1733, till end of century.

Child, Wm., Bristol, 1606—Windsor, 1697; organist.

Chilesotti (kē-lā-sôt'-tē), **Oscare,** b. Bassano, Italy, July 12, 1848; law graduate Padua Univ.; flutist and 'cellist; self-taught in harm.; lives in Milan; wrote important historical works.

Chimenti (kē-mĕn'-tē), **Margarita** (called **la Dragherina**), sang in London, 1737.

Chipp, Edm. Thos. (Mus. Doc.), London, 1823—Nice, 1886; organist.

Chladni (khlät'-nē), **Ernst Florens Fr.,** Wittenberg, Nov. 30, 1756—Breslau, April 3, 1827; prof. of law and investigator in physics and acoustics; discovered the sound-figures which sand assumes on a vibrating plate, and which bear his name; inv. the euphonium and clavicylinder (v. D.D.).

Chollet (shôl-lā), **J. B. M.,** b. Paris, May, 1798; violinist and singer in opera.

Chopin (shô-păń) (**François**) **Frédéric,** Zelazowa Wola (Jeliasovaya Vo-

Digitized by Google

lia), near Warsaw, March 1, 1809 (Natalie Janotha declares it to be Feb. 22, 1810)—Paris, Oct. 17, 1849; eminent composer for the piano; son of Nicholas C. (a native of Nancy, France, who was at first bookkeeper in a cigar factory, then teacher in the Warsaw Gymnasium), and a Polish woman (née Justine Kryzanowska). C. studied at his father's private school, among young Polish noblemen; Albert Zwyny taught him pf. and Joseph Elsner, harm., etc. At 9 he played in public a pf.-concerto and improvisations; c. polonaises, mazurkas, and waltzes; in 1825, pub. as op. 1 a rondo; op. 2 a fantasie with orch. He played in German cities and had at 19 an individual style of comp., having written his 2 pf.-concertos, mazurkas, nocturnes, rondos, etc. He started for London, and played in Vienna, 1829, with such success that a critic called him "one of the most remarkable meteors blazing on the musical horizon": and at Paris he had such succ. in his first concert, 1831, that he settled there for life as a teacher of the pf. and occasional giver of concerts. His pupils were of the most aristocratic, and his friends included Liszt, Berlioz, Meyerbeer, Bellini, Balzac, and Heine. Schumann with typical spontaneity (cf. BRAHMS) was moved in 1831 by Chopin's op. 2, to say, "Hats off, gentlemen:—a genius"; and in 1839, in reviewing certain of his preludes, mazurkas, and valses, to say "He is and remains the keenest and staunchest poet-soul of the time." C.'s liaison with Mme. Dudevant ("George Sand"), begun in 1836 and ended in 1844, has caused endless controversy. In 1838 an attack of bronchitis drove him to Majorca, where she seems to have been a devoted nurse, but the peevishness and weakness due to his developing consumption caused bitter quarrels, and she is believed to have caricatured him as Prince Karol in her novel "*Lucrezia Floriani*." Concert tours and social life in England and Scotland in 1841 – 49 destroyed his strength. A collection of his letters was pub. (Dresden, 1877). His many biographers include Liszt, M. Karasowski (Dresden, 1877), M. A. Audley, Fr. Niecks (Leipzig, 1889). The latest, in many ways the best balanced, estimate of C. and his works, is James Huneker's "*Chopin*" (New York, 1900). His comps. include beside those mentioned (74, with opus-number 12 lacking): "*Don Giovanni*," fantasia, op. 2; "*Krakoviak*," rondo, op. 14; *El Polonaise*, op. 22; and a fantasia on Polish airs for pf. with orch; duo concertant on themes from "*Robert le Diable*"; an introd. et Polonaise, op. 3, and a sonata, op. 65 for pf. and 'cello; pf. trio, op. 8; and a rondo for 2 pfs. op. 73. FOR PF. SOLO: *Allegro de concert*; 4 ballades; barcarolle, op. 60; berceuse, op. 57; bolero, op. 19; 3 écossaises, op. 72; 12 grandes études, op. 10; 12 études, op. 25; 3 études; 4 fantasies; 3 impromptus; marche funèbre, op. 72; 52 mazurkas. "*Morceau de concert sur la Marche des Puritains de Bellini*"; 19 nocturnes, 11 polonaises; 24 préludes, op. 28; prélude, op. 45; 3 rondos; 4 scherzos; 3 sonatas; tarantelle, op. 43; 13 valses; variations on "*Je vends des scapulaires*," op. 12; "*Variation dans l'Hexaméron*"; 16 Polish songs op. 74.

Digitized by Google

Frédéric François Chopin.

By James Huneker.

CHOPIN'S home education doubtless preserved in him a certain feminine delicacy which never deserted him. ¶ At the age of nine he played a Gyrowetz concerto in public and improvised, but seemed more solicitous about the impression his new collar made on the audience, than for the success of his music. ¶ As a composer of nineteen he was remarkable and far in advance of his critics and audiences. The disturbed political atmosphere of Poland coupled with an unsuccessful love affair—he vainly adored the singer Constantia Gladowska—decided him on a residence in Vienna. There his playing did not create any enthusiasm, and in the fall of the year he went to Stuttgart *en route* for Paris. It was in the German city that he heard of the downfall of Warsaw and of his patriotic hopes; for Chopin was a fierce patriot, but because of his slender physique, a non-combatant. He journeyed at once to Paris and settled there. ¶ His intimacy with the famous novelist George Sand lasted ten years, and her influence, hurtful according to some, and valuable according to others, was most potent and enduring. His sensitive nature was subject to many rude shocks during his companionship with the coarser-fibred and more intellectual woman. Yet it cannot be denied that from his most ardent pangs, he, artist-like, contrived to wring some of his sweetest and most subtle music. The shock of the separation, a separation that was inevitable, shattered Chopin's bruised spirit, and two years later he died, if not of a broken heart, partially of disappointment, chagrin, and spleen. His lungs, always weak, became hopelessly diseased, and after a profitless tour in England and Scotland, where he was really too weak to play, he died of consumption and was buried in Père-Lachaise, near the graves of Cherubini and Bellini. His funeral, an imposing one, called out the representative artistic spirits of the city. Seldom has genius been so accompanied to its last resting-place. ¶ During his lifetime Chopin was the centre of a circle of wit, talent, and fashion. Balzac, Delacroix, Liszt, Meyerbeer, Heine, Bellini, Berlioz, Mendelssohn, were a few among his intimate associates. His spiritual and original piano-playing admitted him into the inner circle of aristocracy, and he was sought for persistently until his life was sapped by sorrow and constant social duties. ¶ Chopin played but seldom in public, for he was unfitted by nature to cope with the audiences of the larger concert halls. That task he gratefully resigned to Liszt. But in the twilight of the salon among the favoured choice souls, his playing took on almost unearthly qualities. His touch, light in weight, was exquisite in *timbre;* his tone ranged from *forte* to a feathery *pianissimo*, while his style was absolutely unique. Tender, martial,

Digitized by Google

ironical, capricious, gay, and sad, this young Pole held in bondage the entire emotional gamut. Never had the piano sounded so before, sounded so aërial, so witty, so passionate; and it may be doubted if it has sounded thus since; for, while Liszt, Rubinstein, Tausig, Joseffy, Heyman, DePachmann, Essipoff, Rosenthal, and Paderewski were, and are, remarkable interpreters, yet those who heard Chopin the pianist despair in their efforts to describe his spiritual performances. His light, finely articulated hand explains some of the characteristics of his technics; the wide-spread harmonies, the changeful play of inner voices; the novel figuration; and the lovely melodic life. ¶ Chopin is the poet of his instrument, the musical poet of Poland. He caught up and treasured the folk-songs of his country, and gave them to the world in an idealised form. His mazurkas are tiny poems full of caprice, wounded pride, ecstatic moments; his four ballads are epical in scope, containing noble melodies, the form absolutely original; the four scherzos are evidences of Chopin's creative powers, for here the form is again novel; the content startling. Bitterness, frantic and cruel, followed by rapturous outbursts of melody arouse in the listener the most vivid emotions. It is Chopin at the apex of his power. The polonaises are passionate and patriotic, or else fantastic and graceful, but always wonder-breeding. His waltzes are for the salon, and for the soul—like the mazurkas. Of the three sonatas, the one in B flat minor is the most satisfactory. Without organic unity it nevertheless astonishes by its originality and depth. Its slow movement is the funeral march, now a banal concert number. In his four Impromptus Chopin is full of charm, while in the *Barcarolle* and in the *Fantaisie, Opus 49* he almost achieves perfection. The nocturnes and *Cradle Song*, now for the most part war-worn from repetition, contain much beautiful music. *The Studies, opus 10* and *25* with the *Preludes, opus 28* are Chopin in all his dazzling invention, his never-failing fancy, poetry, daring harmonic innovations and moving melodic richness. ¶ He changed the modern map of music by his subtle and profound experimentings with the possibilities of chromatic harmonies, and for this ranks among the great composers. Within his range he is the most perfect lyrist that ever sang, and the ethereal sonorities of his style, his discreet and original use of the *tempo rubato*, make him a forerunner of all that is free, individual and exotic in latter-day music. ¶ Chopin was not happiest in writing for ochestra or for piano in conjunction with violin or violoncello. His two concertos contain charming episodes, but do not cohere, do not make the eloquent appeal of the smallest of his mazurkas. He was not fashioned for the epic, this master of intimate moods. He wrote variations, fantasies, a 'cello-sonata, a piano-trio and bolero, a tarantelle and songs. ¶ We have forgotten them; but never so long as the piano remains the piano, will Chopin be forgotten. He is, as Rubinstein said, its soul.

Digitized by Google

Chor'ley, H. Fothergill, Blackley Hurst, Lancashire, 1808—London, 1872; critic and widely travelled writer.

Choron (shô-rôñ), **Alex. Ét.,** Caen, Oct. 21, 1772—Paris, June 29, 1834; an ardent student of musical theory and practice, historian and benefactor who devoted his fortune to the advance of the art.

Choudens (shoo-dăñs), **A.,** b. Paris, 1849; son of a music publisher; c. 2 operas, "*Grasiella*" (Paris, 1877); and "*La Jeunesse de Don Juan*," etc.

Chouquet (shoo-kā), **Ad. Gv.,** Havre, 1819—Paris, 1886; teacher and writer of historical works.

Christiani (krēs-tĭ-ä'-nē), (1) **Ad. Fr.,** Cassel, 1836—Elizabeth, N. J., 1885; pianist and writer; lived in London, then America. (2) **Elise,** Paris, 1827—Tobolsk, 1853; remarkable 'cellist; début, Paris, 1845.

Christ'mann, (1) **Jn. Fr.,** Ludwigsburg, Würtemberg, 1752—Heutingsheim, 1817; composer and writer. (2) **Fz. X.,** Austrian organ-builder, d. Rottenmann, Styria, 1875.

Chrysander (krē'-zänt-ĕr), **Fr.,** Lübtheen, Mecklenburg, July 8, 1826—1902; editor and writer of the standard biography of Händel, etc.

Chrysan'thos of Madyton; writer 19th century; teacher of church singing, Constantinople, later Archbishop of Durazzo in Albania.

Church, J., Windsor, 1675—Jan. 5, 1741; composer.

Chwatal (khwä'-täl), (1) **Fz. Xaver,** Rumburg, Bohemia, 1808—Elmen (Soolbad), 1879; teacher and composer. (2) **Jos.,** b. Rumburg, Jan. 12, 1811, bro. of above; org.-builder in Merseburg; inv. minor improvements.

Ciaja (chä'-yä), **Azzolino Bdo. della,** b. Siena, 1671; organist, amateur org.-builder, and composer.

Ciampi (chäm'-pē), **Legrenzio V.,** b. Piacenza, 1719; dram. composer.

Cianchettini (chän-kĕt-tē'-nē), (1) **Veronica** (née **Dussek**), Czaslau, Bohemia, 1779; composer and teacher (2) **Pio,** London, 1799—1849; son of above; composer and pianist; first appearance at 5 years; at 10 performed an original concerto in public

Cibber (sĭb'-bĕr), **Susanna M.** (née **Arne**), 1714—1766; great English actress and notable singer, sister of Dr. Arne.

Cieutat (s'yŭ-tä), **H. Maurice,** b. Paris, July 15, 1861; pupil of S. Rousseau; c. vaudevilles and comic ops. from 1885.

Cifra (chē'-frä), **A.,** Rome, ca. 1575—Loreto, ca. 1636; important composer of the Roman School; pupil of Palestrina and B. Nanini; court conductor.

Cimador (chē'-mä-dôr), **Giambattista,** Venice, 1761—London, ca. 1808 violinist, 'cellist, pianist and composer.

Cimarosa (chē-mä-rō'-sä), **Domenico** Aversa, near Naples, Dec. 17, 1749—Venice, Jan. 11, 1801; the orphan of a poor mason; studied at Minoriti charity-school, his first teacher being Polcano, monastery organist; when 11 years old was given a scholarship in the Cons. di S. Maria di Loreto, where he studied singing with Manna and Sacchini, cpt. with Fenaroli, and comp. with Piccinni. 1770 his oratorio "*Giuditta*" was prod. in Rome; 1772, his first opera, "*Le Stravaganze del Conte*," at Naples, without succ., which was won, however, next year by "*La Finta Parigina*." Of phenomenal facility, he c. 76 operas in 29 years. He lived alternately in Rome and Naples. 1781, he prod. two operas in Naples, one in Rome, and two in Turin; invited 1789 to be court-composer at St. Petersburg (vice Paesiello), he spent 5 months of triumphal progress thither, being lionised at various courts; he stayed there 3 years, prod. 3 operas and wrote 500 pieces of music for the court; but he could not tolerate the climate, and was reluctantly released, being

Digitized by Google

engaged as cond. to Emperor Leopold at Vienna, with a salary of 12,000 florins. He prod. 3 operas incl. his masterpiece "*Il Matrimonio Segreto*" (1787), which won an all-effacing success. 1793, he returned to Naples. 1799, he took part in the Neapolitan revolutionary demonstration on the entrance of the French army, and was condemned to death by King Ferdinand, but banished instead; he died suddenly at Venice. It being everywhere claimed that he had been poisoned by order of Queen Caroline of Naples, the Pope's physician made an examination, and swore that he died of a gangrenous abdominal tumour. Particularly in comic, but at times also in serious opera, **C.** almost challenges comparison with Mozart for fluency of melody and orchestral richness. His best operas are "*La Finta*" (Naples, 1773), "*L'Italiana in Londra*" (Rome, 1774), "*Il Fanatico per gli Antichi Romani*" (Naples, 1777), in which were introduced dramatically vocal-trios and quartets, "*La Ballerina Amante*" (Naples, 1782), "*Le Trame Deluse*" (Naples, 1786), "*L'Impresario in Angustie*" (Naples, 1786), "*Giannina e Bernadone*" (Naples, 1788), "*La Vergine del Sole*" (St. Petersburg, 1791), "*Il Matrimonio Segreto*" (Vienna, 1792), "*Le Astusie Femminile*" (Naples, 1794). He also prod. 2 oratorios, 7 symphonies, several cantatas; masses, etc.

Cipollini (chē-pôl-lē'-nē), **Gaetano,** b. Tropea, Italy, Feb. 8, 1857; pupil of Francesco Coppa; now lives at Milan as dram. composer.

Cipollone (chē-pôl-lō'-nĕ), **Alfonso,** b. Fara S. Martino (Chieti), Nov. 25, 1843; pupil of M. Rute; lives at Terano as teacher and composer.

Ciprandi (chē-prän'-dē), **Ercole,** ca. 1738—after 1790; tenor.

Claassen (klās'-sĕn), **Arthur,** b. Stargard, Prussia, Feb. 19, 1859; graduated from Danzig Gym.; 1875, studied under Müller-Hartung, Gottschalk and Sulze, Weimar Music School; 1880–84, cond. Göttingen and Magdeburg; 1884, cond. "Arion" and other societies of Brooklyn, N. Y.; est. the "Claassen Mus. Inst."; c. choruses, incl. "*Der Kamerad*" (prize); and symph. poem "*Hohenfriedberg*," etc.

Clag'get, Chas., London, 1755—1820; violinist and inventor.

Clapisson (klă-pīs-sôn), **Antoine L.,** Naples, 1808—Paris, 1866; violinist, professor and dram. composer.

Clari (klä'-rē), **Giov. M.,** Pisa, 1669—Pistoia, ca. 1745; conductor and composer.

Clar'ibel. Vide MRS. CHAS. BARNARD.

Clark(e), (1) **Jeremiah,** London, 1670—(?), ca. 1707; organist and dram. composer; a suicide for love. (2) **Richard,** Datchet (Bucks), 1780—London, 1856; composer and writer. (3) Vide SCOTSON CLARK.

Clarke, (1) **Jas. Peyton,** Scotland, 1808—Toronto, Canada, 1877; organist and professor. (2) **Hugh Archibald,** b. near Toronto, Canada, Aug. 15, 1839; son and pupil of above; organist in Philadelphia churches; 1875, prof. of music in the Univ. of Pennsylv.; made Mus. Doc. (1886) by the Univ. when his music to Aristophanes' "*Acharnians*" was prod.; also c. an oratorio, "*Jerusalem*" (Phila., 1891), etc. (3) **J. (Whitfield-Clarke),** Gloucester, England, 1770—Holmer, 1836; organist, professor and editor. (4) **James Hamilton Smee,** b. Birmingham, England, Jan. 25, 1840; at 12 organist; 1866 at Queen's College, Oxford; Mus. Bac., 1867; cond. various theatres; 1893, cond. Carl Rosa Opera Co.; c. operettas, 2 symphonies, etc. (5) **Wm. Horatio,** b. Newton, Mass., March 8, 1840; 1878–87, organist at Tremont Temple, Boston, then retired to Reading, Mass., where he has an estate and a chapel of music, Clarigold Hall, containing a large 4-manual organ with 100 stops; wrote 15 instructive works

Digitized by Google

"*Outline of the Structure of the Pipe-Organ*" (1877), etc. (6) **Maria Victoria (Cowden-Clarke).** Vide NOVELLO.

Clarus (klā'-roos), **Max.**, b. Mühlberg-on-Elbe, March 31, 1852; pupil of his father, the municipal mus. dir. there, and of Haupt, Schneider, and Löschorn, Berlin; cond. in various German, Austrian and Hungarian theatres; 1890, mus. dir. Brunswick court; from 1884 cond. the "Orpheus," and from 1890 the "Chorgesangverein"; c. "Patriotic spectacular" opera, "*Des Grossen Königs Rekrut*" (Brunswick, 1889); succ. romantic opera "*Ilse*" (Brunswick, 1895); ballets, etc.

Clasing (klā'-zĭng), **Jn. H.**, Hamburg, 1779—1829; teacher and dram. composer.

Claudin (klō-dăn), (1). Vide SERMISY. (2) **Le Jeune.** Vide LEJEUNE.

Claudius (klow'-dĭ-oos), **Otto**, Kamenz, Saxony, 1793—Naumburg, 1877; cantor and dram. composer.

Claussen (klows'-sĕn), **Wm.**, Schwerin, 1843—1869; composer.

Clausz-Szarvady (klows'-shär-vă'-dē), **Wilhelmine**, Prague, 1834—Paris, 1882; pianist.

Clay, Fr. (of English parents), Paris, 1840—Great Marlow, near London, 1889; dram. composer.

Cleaver, Mrs. **Eleanor** (née **Beebe**), b. Detroit, Mich.; alto; sang two years as soprano in New York; after short stage career, studied with Delle Sedie, and Bertin (acting), Paris; concert début, London, 1900; has sung there frequently with much success; 1902, sang in New York.

Cleeman (klā'-măn), **Fr. Jos. Chp.**, Kriwitz, Mecklenburg, 1771—Parchim, 1827; writer.

Clegg, J., Ireland (probably), 1714—Nisane, 1742; remarkable violinist and composer.

Clem'ens, Jacob (called "**Cl. Non Papa**") (i. e., "not the Pope" Clement VII.); d. ca. 1557 (?); played several instrs. and composed.

Clement (klā'-mĕnt), **Fz.**, Vienna, 1784—1842; violinist and dram. composer.

Clément (klā-măn), (1) **Chas. Fran.**, b. in Provence, ca. 1720; lived in Paris as pf.-teacher, writer and dram. composer. (2) **Félix**, Paris, 1822—1885; organist.

Clementi (klā-mĕn'-tē), **Muzio**, Rome, 1752—near Evesham, England, March 10, 1832; son of a goldsmith and musical amateur who had him taught by A. Buroni, then by the organist Condicelli. At 9 he was chosen as an organist in competition with older players; until 14, studied under G. Carpani (comp.) and Sartartelli (voice); 1766, an Englishman named Beckford secured permission to educate him in England, and till 1770 he lived and studied in Dorsetshire; then made a sensation as pianist in London. 1773, pub. pf.-sonatas dedicated to Haydn, and highly praised by Emmanuel Bach; 1777–80, cembalist at the Italian Opera; 1781 toured the continent, meeting Mozart in "friendly" rivalry, without victory for either; lived in London, 1782–1802; he amassed a fortune as a teacher, pianist and composer in spite of losses from the failure of Longman and Broderip, instr.-makers; he estab. a succ. piano-factory and pub. house (now Collard's). 1802, he made a brilliant tour with his pupil Field; he taught other famous pupils, incl. Moscheles, Kalkbrenner, Meyerbeer. His comps. incl. symphonies and overtures; 106 pf.-sonatas (46, with vln., 'cello, or flute); fugues, preludes and exercises in canon form, toccatas, etc. His book of études, the "*Gradus ad Parnassum*," 1817, is a standard; biog. by Giov. Frojo (Milan, 1878); O. Chilesotti (Milan, 1882), and Clement (Paris, 1878).

Clement y Cavedo (klā'-mĕnt ē kā-vā'-dhō), b. Gandia, Spain, Jan. 1, 1810; organist at Valencia; 1840–52, at Gueret, France; lived in Madrid as composer.

Digitized by Google

Clérice (klā-rēs), **Justin,** b. Buenos Ayres, Oct. 16, 1863; 1882, pupil of Délibes and Pessard, Paris Cons.; lives in Paris; prod. 4 comic operas, etc.

Clicquot (klē-kō), **Fran. H.,** Paris, 1728—1791; organ-builder.

Clif'ford, Rev. **Jas.,** Oxford, 1622—London, 1698; composer.

Clif'ton, J. Chas., London, 1781—Hammersmith, 1841; teacher, conductor and dram. composer; inv. the Eidomusicon (v. D. D.).

Clive, Catherine (née **Raftor**) (called "Kitty Clive"), London, 1711—Dec. 6, 1785; famous actress, also singer.

Clu'er, J., d. London, 1729, English publisher, reputed inventor of engraving on tin plates.

Cobb, Gerard Francis, b. Nettlestead, Kent, Oct. 15, 1838; Fellow Trinity Coll., Cambridge, 1863; studied music, Dresden; 1877–92, chairman Board of Music Studies, Cambridge; c. Psalm 62, with orch., etc.

Cocchi (kôk'-kē), **Gioacchino,** Padua, 1720—Venice, 1804; dram. composer.

Coccia (kôt'-chä), **Carlo,** Naples, 1782—Novara, 1873; cond. and dram. composer.

Coccius (kôk'-tsĭ-oos), **Th.,** Knauthain, near Leipzig, 1824—Leipzig, 1897; pf.-teacher.

Coccon (kôk-kōn), **Nicolò,** b. Venice, Aug. 10, 1826; pupil of E. Fabio; 1856 organist, 1873 conductor at San Marco; c. over 450 numbers, an oratorio, "*Saul*," 8 requiem masses, 30 "messe da gloria," 2 operas, etc.

Cochläus (kôkh'-lĕ-oos), **Jns.** (rightly **Jns. Dobnek,** pseud. "**Wendelstein**"), 1479—Breslau, 1552; writer; opponent of Luther.

Cocks, Robt., & Co., firm of London mus. publishers, founded, 1827, by (1) **Robt. C.,** succeeded by his sons, (2) **Arthur Lincoln C.,** and (3) **Stroud Lincoln C.,** d. 1868; (4) **Robt. Macfarlane C.** is now in charge.

Coclico (kō'-klē-ko) (**Co'clicus**), **Adrian Petit,** b. in the Hennegau (Hainaut), ca. 1500; singer and composer.

Coenen (koo'-nĕn), (1) **Jns. Meinardus,** b. The Hague, Jan. 28, 1824; bassoonist, pupil of Lübeck Cons. 1864, cond. at Amsterdam; later municipal mus. dir.; c. ballet-mus., 2 symphonies, cantatas, etc. (2) **Fz.,** b. Rotterdam, Dec. 26, 1826; violinist; pupil of Vieuxtemps and Molique; lived in Amsterdam, 1895, dir. of the Cons. and prof. of vln. and comp.; solo violinist to the Queen; leader of a quartet; and composer of a notable symphony, cantatas, etc. (3) **Willem,** b. Rotterdam, Nov. 17, 1837; bro. of above; pianist, toured S. America, and W. Indies; since 1862, concert-giver in London; c. oratorio, "*Lazarus*" (1878), etc. (4) **Cornelius,** b. The Hague, 1838; violinist; 1859, cond. at Amsterdam; 1860 bandm. Garde Nationale, Utrecht; c. overtures, etc.

Coerne (kĕr'-nĕ), **Louis Adolphe,** b. Newark, N. J., 1870; 1876–80 studied at Stuttgart and Paris, then entered Harvard College and studied with Paine and Kneisel, Boston, U. S. A.; 1890 studied with Rheinberger and Hieber, Munich; 1893 organist at Boston, also at the Columbian Exposition; 1893–96 dir. Liedertafel, Buffalo; c. an opera "*The Maid of Marblehead*," symph. poem "*Hiawatha*," etc.

Co'gan, Phillip, b. Cork, 1750; organist, teacher and composer.

Cohen (kow'-ĕn or kō'-ĕn), (1) **H.,** Amsterdam, 1808—Brie-sur-Marne, 1880; writer. (2) **Léonce,** b. Paris, Feb. 12, 1829; violinist and dram. composer; pupil Leborne Cons.; 1851 Grand prix de Rome. (3) **Jules Émile David,** b. Marseilles, Nov. 2, 1835; pupil of Zimmerman, Marmontel, Benoist, and Halévy, Paris Cons.; won first prize for pf., organ, cpt. and fugue; 1870, teacher of ensemble singing at the Cons.; since

Digitized by Google

1877 *Chef de Chant*, and chorus-master Gr. Opéra; prod. 4 operas; c. 3 cantatas, several symphonies, masses, oratorios, etc. (4) **K. Hubert**, b. Laurenzkirg (near Aix), Oct. 18, 1851; a priest, studied at Aix and Raliston, 1879–87 cond. Bamberg; now at Cologne Cath.; c. masses, etc. (5) **Isidore.** Vide LARA, DE.

Colasse (kô-lăs), **Pascal**, Rheims (or Paris), 1639 (?) — Versailles, 1709; cond. and dram. composer.

Col'bran, (1) **Gianni**, court-musician to King of Spain, 18th century. (2) **Isabella A.**, Madrid, 1785—Boulogne, 1845, daughter of above; singer and composer.

Cole, Blanche, d. London, 1888, concert-singer; 1868, m. Sidney Naylor.

Co'leridge-Taylor, Samuel, b. London, Aug. 15, 1875 (of African descent; his father a native of Sierra Leone, his mother, English); one of the leading living English composers; pupil (vln.) of the R. A. M., 1890; won composition-scholarship in 1893; until 1896 pupil of V. Stanford; 1892 pub. an anthem; c. a nonet for pf., strings, and wind (1894); a symphony (1896); a quintet for clar. and strings (1897), a string-quartet, and a Morning and Evening Service; pub. a ballade for viola and orch., operetta "*Dream Lovers*," 4 waltzes for orch.; succ. cantata "*Hiawatha*," etc.

Colin (kô-lăn), **P. Gilbert** (**Colinus, Colinaus, Chamault**), singer and notable composer, Paris, 1532.

Colins (kô-lăns), **Jean Bapt.**, b. Brussels, Nov. 25, 1834; pupil of Wery; from 1863 teacher at the Cons., from 1888 also at Antwerp school of music.

Col'la,—cond. at Parma, 1780, when he m. Agujari, who preferred his compositions to all others.

Collard (kôl-lăr'), a London family of pf.-makers. (1) **Fr. W. Collard** (1772—1860), in partnership with Clementi, bought out Longman & Broderip, 1798, then **C.** bought out Clementi; he inv. various **devices**; the firm name now Collard & **Collard**, (2) **Chas. Lukey C.** being the head.

Col'lins, (1) **Isaac**, 1797—London, 1871; violinist, gave concerts with his 5 children, (2) **Viotti** (violinist) and (3) **G.** ('cellist, d. 1869) being the best known.

Col'man, (1) **Chas.**, d. in Fetter Lane, London, in 1664; teacher and composer. (2) **Edward**, d. Aug. 19, 1669, son of above; teacher, composer and singer.

Colombani (kô-lôm-bă'-nē), **Orazio**, monk, conductor, and cptist. at Verona, 1576–92.

Colom'bi, Vincenzo, Italian organ-builder, Rome, 1549.

Colonna (kô-lôn'-nă), **Giov. Paolo**, Bologna (or Brescia), ca. 1640—Bologna, 1695; organist, conductor, and dram. composer.

Colonne (kô-lŭn'), **Édouard** (rightly **Judas**), b. Bordeaux, July 23, 1838; pupil of Girard and Sauzay (vln.), Elwart, and A. Thomas (comp.), Paris Cons.; 1874, founded the famous "Concerts du Chatelet"; 1878, cond. official Exposition concerts; 1892 cond. at the Gr. Opéra; cond. often in London, and 1902, Vienna.

Coltellini (lĕ'-nē'), **Céleste**, b. Leghorn, 1764—retired, 1795; celebrated mezzo-sopr.; m. Mélicofre.

Combs, Gilbert Raynolds, b. Philadelphia, Jan. 5, 1863, son and pupil of a pianist, organist and composer; organist and conductor in Philadelphia; 1885 founded the Broad St. Cons. of Mus.

Comes (kō'-măs), **Juan Baptista**, Valencia, ca. 1560; conductor and composer.

Comettant (kôm-ĕt-tăn), **(J. P.) Oscar**, Bordeaux, Gironde, 1819 — Montvilliers, 1898; writer and composer.

Commer (kôm'-mĕr), **Fz.**, Cologne, 1813—Berlin, 1887; editor and composer.

Compenius (kôm-pā'-nĭ-oos), (1) **H.**, b. Nordhausen, 1540; organ-builder,

Digitized by Google

etc. His bro. (?), (2) **Esajas,** organ-builder, inv. the "Duifldte" pipe.

Compère (kôn-păr), **Louis** (diminutive, **Loyset**), Flanders, 15th cent.—St. Quentin, Aug. 16, 1518; famous contrapuntist.

Co'nacher & Co., organ-builders, Huddersfield, since 1854.

Concone (kôn-kō'-nĕ), **Giu.,** Turin, ca. 1810—June, 1861; organist, famous singing-teacher in Paris, 1832–48, later court-organist Turin; c. 2 operas and famous vocal exercises.

Con'dell, H., d. June, 1824; English violinist and composer.

Conforti (kôn-fôr'-tē), **Giov.,** b. near Mileto, 1560; singer.

Confrèrie de St. Julien, a musical society, Paris, 1330–1761.

Co'ninck, (1) **Jacques Félix de,** Antwerp, 1791 — Schaerbeck-les-Bruxelles, 1866; conductor at Berlin, and composer. (2) **Fran. de,** b. Lebbeke, Belgium, Feb. 20, 1810; pianist; pupil of Pixis and Kalkbrenner, Paris; teacher and composer, at Brussels. (3) **Jos. Bernard de,** b. Ostend, March 10, 1827; dram. composer; son of (1); pupil of de Leun, Antwerp, and Leborne, Paris Cons.; lived in Paris.

Conradi (kōn-rä'-dē), (1) **Jn. G.,** 17th cent.; conductor; one of the first composers of German opera, his works prod. at Hamburg. (2) **Johan G.,** Norway, ca. 1820—Christiania, 1896; composer. (3) **Aug.,** Berlin, 1821—1873; organist and dram. composer. (4) **Jules,** b. Liège, Jan. 27, 1834; pupil of Decharneux and of Daussoigne-Méhul at Liège Cons. (comp.); he won second grand prix de Rome at Brussels; 1864, prof. of solfeggio at the Cons.; c. 5 1-act comic operas, etc.

Constantin (kôn-stăn-tăn), **Titus Chas.,** b. Marseilles, Jan. 7, 1835; pupil of Thomas, Paris Cons., 1860; cond. of the "Fantasies Parisiennes"; 1875, Op. Com.; c. a comic-opera, "*Dans la Forêt*" (1872), etc.

Conti (kôn'-tē), (1) **Fran. Bart.,** Florence, 1681—1732; court-theorbist and dram. composer. (2) ("**Contini**") **Ignazio,** Florence, 1699—Vienna, 1759; son and successor of above; composer. (3) **Gioacchino** (named **Gizziello,** after his teacher Dom. Gizzi), Arpino, Naples, 1714—Rome, 1761; famous male soprano; 1739, in London with Händel; retired to Arpino in 1753. (4) **Carlo,** Arpino, Naples, 1797—Naples, 1868; prof. and dram. composer. (5) **Giacinto,** Brescia, 1815—1895; violinist and composer; son and pupil of (6) **Defendente,** theatre-dir. at Brescia.

Continuo (kōn-tē'-noo-ō), **Giov.,** d. Mantua, 1556; conductor and contrapuntist.

Con'verse, Chas. Crozat (pen-names, **K. Redan, C. Nevers,** etc.), b. Warren, Mass., Oct. 7, 1832; pupil of Richter, Plaidy, Leipzig Cons.; lawyer, Erie, Pa.; pub. Amer. Concert-overture, "*Hail Columbia,*" for orch. (Paris, 1869); *Fest-Ouvertüre* (1870); cantata (on the 126th Psalm) for soli, chorus and orch. (1888), "*Jesus, lover of my soul*" (very pop.); in MS. 2 symphonies, 2 oratorios, etc.

Cooke, (1) **H.,** d. July 13, 1672; buried Westminster Abbey; court-composer and teacher. (2) **Nathaniel,** b. Bosham, 1773; organist. (3) **Benj.,** London, 1734—1793; conductor and composer. (4) **Thos. Simpson,** Dublin, 1782—London, 1848; conductor, later tenor, then prof. at the R. A. M.; prod. nearly 20 operas at Drury Lane. (5) **H. Angelo Michael** (called **Grattan**), son of above; oboist and bandmaster.

Coombe, Wm. Francis, b. Plymouth, 1786; son of a singing teacher; composer.

Coombs, (1) **Jas. Morrison,** Salisbury, 1769—1820; organist and composer. (2) **Chas. Whitney,** b. Bucksport, Maine, Dec. 25, 1859; pupil of Speidel (pf.) and Max Sei-

Digitized by Google

friz, Draeseke (cǫmp.), Hermann John, P. Janssen, and Lamperti; 1887–91, organist Amer. Ch, in Dresden; returned as organist Church of the Holy Communion, New York, still there; pub. "*The Vision of St. John*," cantata with orch. and org., songs, etc.

Coo'per, (1) **H. Christopher,** Bath, Engl., 1819—Glasgow, 1881, conductor. (2) **G.,** Lambeth, London, 1820—London, 1876; organist and composer.

Coote, Chas., England, 1809—London, 1880; bandmaster, etc.

Coperario (kō-pĕr-ä'-rĭ-ō) (rightly **J. Cooper**), famous English lutenist and viola-da-gambist, 16th century.

Cop'pola, (1) **Giu.,** singer in London, 1777. (2) **P. A. (Pierantonio),** Castrogiovanni, Sicily, 1793—Cantania, 1877; dram. composer and conductor.

Coquard (kô-kăr), **Arthur,** b. Paris, 1846; pupil of César Franck; mus. prof. Nat. Inst. of the Young Blind; critic for "*Le Monde*"; c. operas "*L'Epée du Roi*" (Angers, 1884); "*Le Mari d'un Jour*" (Paris, 1886); lyric dramas, "*L'oiseau bleu*" (Paris, 1894); "*La Jacquerie*" (Monte Carlo and Paris, 1895), etc.

Corbet (kôr-bā), **Francisque,** Pavia, ca. 1630—Paris, 1700; guitar virtuoso and composer.

Cor'bett, Wm., 1669 (?)—London (?), 1748; Engl. violinist and composer.

Cordans (kôr-däns), **Bart.,** Venice, 1700—Udine, 1757; Franciscan monk, then conductor and dram. composer.

Cordel'la, Giacomo, Naples, 1786—1846; dram. composer.

Cor'der, Fr., b. Hackney, London, Jan. 26, 1852; pupil of R. A. M.; 1875, won the Mendelssohn Scholarship; 1875–78, pupil of Ferd. Hiller; 1880, cond. of Aquarium Concerts at Brighton where he lives as a transl. and critic, and composer of operas, cantatas, etc.; wrote "*The Orchestra and how to write for it*," etc.

Cordier (kôrd-yā), **Jacques,** Lorraine, ca. 1580—Paris, ca. 1629; violinist.

Corel'li, Arcangelo, Fusignano, near Imola, Italy, Feb. 1, 1653—Rome, Jan. 13, 1713; pupil of Bessani and Simonelli; toured Germany, then lived under patronage of Cardinal Ollobone; one of the founders of vln.-style, systematiser of bowing and shifting, introducer of chord-playing; a composer for the vln. whose works still hold favour. On invitation from the King of Naples he gave a succ. court-concert, but at a second made various blunders and returned to Rome, in chagrin, increased with fatal results on finding or imagining himself supplanted there by a poor violinist named Valentini. His masterpieces "*Concerti grossi*," were pub. just before his death. Many spurious comps. were issued under his name.

Corfe, (1) **Jos.,** Salisbury, 1740—1820; organist and composer. (2) **Arthur T.,** Salisbury, 1773—1863; son of above; pianist, organist and writer. (3) **Chas. W.,** son of above; organist Christ Church, Oxford.

Cornelius (kôr-nā'-lĭ-oos), **Peter,** Mayence, Dec. 24, 1824—Oct. 26, 1874, unsucc. actor; then studied cpt. with Dehn at Berlin, and joined the Wagnerian coterie at Weimar. His opera "*Der Barbier von Bagdad*" was a failure through organised opposition which led Liszt to leave the town, but in 1886–87 it succeeded. C. wrote his own libretti and transl. others. 1886–87, at Dresden, and other cities; 1859, with Wagner at Vienna, and Munich, where he became reader to King Ludwig, and prof.; prod. the opera "*Der Cid*," Weimar, 1865; he left "*Gunlöd*" unfinished; Lassen completed it, and it was prod., Strassburg, 1892; he pub. many songs. Biog. by Sandberger (Leipzig, 1887).

Cornell', J. H., New York, 1828—1894; organist, composer and writer.

Digitized by Google

Cor'nyshe, (1) **Wm.,** d. before 1526; English teacher and composer. (2) **Wm.,** son of above; composer.

Cornet (kôr'-nāt), (1) **Julius,** S. Candido, Tyrol, 1792—Berlin, 1860; tenor and dir. His wife, (2) **Franziska** (1806—1870) was also a singer.

Coronaro (kō-rō-nä'-rō), (1) **Gaetano,** b. Vincenza, Italy, Dec. 18, 1852; violinist; till 1873, pupil, Milan Cons., then in Germany; prod. the succ. opera "*Un Tramonto*" (Milan Cons. Th., 1873); 3-act "*La Creola*" (Bologna, 1878); "*Il Malacarne*" (Brescia, 1894); for several years prof. of harm., and since 1894, prof. of comp., Milan Cons. (2) **Gellio Bv.,** b. Italy, ca. 1863; pianist (protégé of Sonzogno); début at 8; at 9, organist in Vincenza; at 13, th. cond., Marosteca; at 15, chorusm.; at 16, pupil Bologna Cons., graduating with first prizes; c. a symphony; opera, "*Jolanda*" (1889?); unsucc. "*Claudia*" (Milan, 1895).

Corri (kôr'-rē), **Dom.,** Rome, 1744—London, 1825; dram. composer and writer.

Cor'si, Jacopo, b. ca. 1560; Florentine nobleman, in whose house and in Bardi's, Peri, Caccini, Emilio del Cavaliere, Galilei, Rinuccini, and others met and inaugurated modern opera (v. PERI); **C.** was a skilful gravicembalist.

Corteccia (kôr-tĕt'-chä), **Fran. Bdo. di,** Arezzo, 16th cent., Florence, 1571; organist, conductor and composer.

Coss'mann, B., b. Dessau, May 17, 1822; 'cellist; pupil of Espenhahn, Drechsler, Theo. Müller and Kummer; 1840, member of Gr. Opéra Orch., Paris; 1847–48, solo 'cellist at Gewandhaus, Leipzig; then studied comp. under Hauptmann; 1850, at Weimar, with Liszt; 1866, prof. Moscow Cons.; 1870–78 at Baden-Baden; since prof. of 'cello, Frankfort Cons.; composer.

Cos'ta, (1) Sir **Michael** (rightly **Michele**), Naples, Feb. 4, 1810 (1807?)—Brighton, England, April 29, 1884; son and pupil of (2) **Pasquale C.** (composer ch.-mus.); pupil also of Tritto, Zingarelli (comp.), and Crescentini (singing) at the Naples Cons.; prod. 4 succ. operas at Naples, was sent to Birmingham, England, to cond. a psalm of Zingarelli's, but through a misunderstanding, had to sing the tenor part; he thereafter lived in England as dir. and cond. of King's Th., London, where he prod. three ballets; 1846, cond. of the Philh. and the new Ital. Opera; 1848, Sacred Harmonic Society; from 1849, cond. Birmingham festivals; from 1857, the Handel festivals; knighted in 1869; 1871 dir. of the music and cond. at H. M.'s Opera; c. 3 oratorios, 6 operas, 3 symphonies, etc. (3) **Andrea,** b. Brescia, settled London, 1825; composer and teacher. (4) **Carlo,** Naples, 1826—1888; teacher Naples Cons. (5) **P. Mario,** b. Taranto, July 26, 1858, nephew of above; c. chamber-music and pop. songs in Neapolitan dialect; also 2 pantomimes, "*Le Modèle Rêve*," and the succ. "*L'Histoire d'un Pierrot*" (Paris, 1894?).

Costantini (tē'-nē), **Fabio,** b. Rome, ca. 1570; composer and teacher.

Costanzi (kō-stän'-tsĭ), **Juan** (or **Gioannino**), Rome, 1754—1778; conductor.

Coste (kôst), **Gaspard,** composer at Avignon, 1530.

Cost'eley, Wm., Scotland, 1531—Erreux, 1606; organist and writer.

Cotta (kôt'-tä), **Jn.,** Ruhla, Thuringia, 1794—Willerstet, near Weimar, 1868; pastor and composer.

Cot'to (Cotto'nius), Jns., 11th to 12th cent.; writer.

Cottrau (kôt-trō, or kôt-trä'-oo), (1) **Guillaume (Guglielmo),** Paris, 1797—Naples, 1847; composer. His sons (2) **Teodoro** (pen-name **Eutalindo Martelli**) (Naples, 1827—1879) and (3) **Giulio (Jules),** also song-composers; the latter c. 2 operas.

Digitized by Google

Cotumacci (ko-too-măt'-chē), **Carlo,** Naples, 1698—1775; organist and composer.

Coucy (dŭ koo-sē), **Regnault,** Chatelain, **de,** d. Palestine, 1192; troubadour to Richard Cœur de Lion; a poem of ca. 1228 tells that he begged that his heart be sent to his love, whose husband intercepted it, and had it roasted and served up to his wife, who died broken-hearted on being told of her menu; his songs are in MSS. in the Paris Library, and have been re-published.

Couperin (koo-pŭ-răñ), a family of French musicians, famous for two centuries. The first known were three brothers: (1) **Louis,** 1630—1665; organist of St. Gervais and composer. (2) **Fran.** (Sieur de Crouilly), 1631—1701; organist and composer. (3) **Chas.,** 1638—1669; organist; his son, (4) **Fran.** (called **Le Grand**), Paris, 1668—1733; the first great composer to write exclusively for the harpsichord (or clavecin); pupil of Thomelin, and successor of his uncle François, at St. G., 1698; 1701, clavecinist and organist to the King; c. brilliant and fascinating music pub. at Paris, and wrote "*L'Art de toucher du Clavecin*" (1711). (5) His son **Nicholas,** Paris, 1680—1748, was organist. (6) **Armand Louis,** Paris, 1721—1789, son of (5), a remarkable org.-virtuoso. His wife (7) **Élisabeth Antoinette** (née **Blanchet**), b. 1721, was an organist and clavecinist, and played in public at 81. They had 2 sons (8) **P. Louis** (d. 1789), his father's asst. organist, and (9) **Gervais Fran.,** his father's successor.

Courtois (koor-twä), **Jean,** 16th cent., French contrapuntist; conductor and composer.

Courtville (koort'-vĭl), (1) **Raphael,** d. 1675; of the Chapel Royal. (2) d. ca. 1735; organ-composer, son of above. (3) **Raphael,** d. 1771, son of (2); organist and writer.

Courvoisier (koor-vwäs-yā, or koor'-foi-sĕr), **K.,** b. Basel, Nov. 12, 1846; violinist; pupil of David, Röntgen and Joachim; 1871, a member of the Thalia Th., orch., Frankfort; then, till 1875, cond. of singing with Gustav Bärth; '76, cond. Düsseldorf Th., orch., and choral societies; since 1885 singing-teacher at Liverpool; c. a symphony, 2 concert-overtures, a vln.-concerto (MS.), etc.; wrote "*Die Violintechnik*" (transl. by H. E. Krehbiel; N. Y., 1896); an "*École de la velocité*" and a "*Méthode*" (London, 1892).

Coussemaker (koos-mă-kăr'), **Chas. Ed. H.,** Bailleul, Nord, April 19, 1805—Bourbourg, Jan. 10, 1876; a remarkable sight-reader, studied cpt. with V. Lefèbvre; while serving as a judge he made musical research his avocation, and pub. important works on Hucbald and mediæval instruments, theory and composers, incl. his "*Scriptores de musica medii evi, nova series*" (1864–76, 4 vols.), a great collection intended as supplement to Gerbert.

Cousser. Vide KUSSER.

Coverley (kŭv'-ĕr-lĭ), **Robert,** b. Oporto, Portugal, Sept. 6, 1863, of Scotch father and aristocratic Portuguese mother; studied cpt., orch. and vln. with Hill, Ludwig, and Jacquinot, in London; lived in New York many years, since 1898 in London; pub. many graceful and succ. songs, orch. and pf.-pieces; c. the immensely succ. march "The Passing Regiment" and a comic opera (MS.).

Cow'ard, (1) **Jas.,** London, 1824—1880; organist, conductor and composer. (2) **H.,** b. Liverpool, Nov. 26, 1849; grad. Tonic-sol-fa Coll. 1889 Mus. Bac.; 1894 Mus. Doc. Oxon; singing-teacher and cond. at Sheffield.

Cow'en, Frederic Hymen, b. Kingston, Jamaica, Jan. 29, 1852; at 4 brought to London to study, pupil of Benedict and Goss, then of Hauptmann, Moscheles, Reinecke, Richter, and Plaidy, Leipzig; and Kiel, Ber-

Digitized by Google

lin; 1882, dir. Edinburgh Acad. of Music; 1887, cond. London Philh.; 1888–9, mus.-dir. Melbourne Centennial Exhibition; 1896, cond. Liverpool Phil., and the Manchester Concerts; prod. four operas; two oratorios, *The Deluge* (1878), and *Ruth* (1887); 7 cantatas; 6 symphonies (No. 3 "*Scandinavian*" (1880), 4 "*Welsh*," 6 "*Idyllic*"); four orchestral suites, "*The Language of Flowers*," "*In the Olden Time*," "*In Fairyland*," *Suite de Ballet*; Sinfonietta in A for orch.; 2 overtures; pf.-concerto; pf.-trio; pf.-quartet; pf.-pcs.; over 250 songs.

Cramer (krä'-mĕr or krä'-mĕr), (1) **Wm.**, Mannheim, 1745 (1743?)—London, 1799 (1800?); violinist and conductor. (2) **K. Fr.**, Quedlinburg, 1752—Paris, Dec. 1807; professor. (3) **Jn. Bap.**, Mannheim, Feb. 24, 1771—London, April 16, 1858; eldest son and pupil of (1). Brought to London when a year old; pupil of Benser, Schroeter, then of Clementi; in comp., chiefly self-taught; toured as concert-pianist at 17; in 1828 est. a mus.-pub. firm (now Cramer & Co.) in partnership with Addison; managed it till 1842; 1832–45, lived in Paris; pub. "a Method for pf. ("*Grosse praktische Pfte.-Schule*"), in 5 parts," the last containing the celebrated "*84 Studies*" (op. 50), still a standard; c. 7 concertos, 105 sonatas, quartet, quintet, and many pf.-pcs. (4) **Fz.**, b. Munich, 1786; nephew of (1), first flute in the Munich orch., and composer. (5) **Josef Hubert**, b. Wageningen, Holland, Feb. 29, 1844; violinist; studied with Gravenstein and van Bree, Leonard and David; at 12 played in public at Amsterdam where he now lives as teacher in the Cons., and composer.

Crane, Helen, American composer; pupil of Ph. Scharwenka, Berlin, for 3 years; c. symphonic poem "The Last Tournament," suite and serenade for orch., etc.

Crang & Hancock, organ-builders in London during 18th cent.

Cranz (kränts), **August**, Hamburg, mus.-pub. firm, founded 1813 by **A. H. Cranz** (1789–1870). His son **Alwin** (b. 1834), is now the head.

Craywinckel (krī'-vĭnk-ĕl), **Fd. Manuel Martin Louis Barthélemy de**, b. Madrid, Aug. 24, 1820; pupil of Bellon; cond. St. Bruno, at Bordeaux, where he lived from 1825; c. excellent masses and other church-mus.

Cre(c)quillon (krĕk-wĕ-yôń), **Thos.**, n. Ghent, (?)—Béthune, 1557; ca. 1544–47 conductor and composer.

Crescentini (krä-shĕn-tē'-nē), **Girolamo**, Urbania, near Urbino, Feb. 2, 1766—Naples, April 24, 1846; famous male soprano and composer.

Crespel (krĕs-pĕl'), **Guillaume**, Belgian composer 15th cent.

Cressent (krĕs-säń), **Anatole**, Argenteuil, 1824—Paris, 1870; lawyer and founder of the triennial prize "prix Cressent," endowed with 120,000 francs, to be equally divided between the librettist, and the composer of the best opera; first awarded to Chaumet, 1875.

Creyghton (krā'-tŭn), Rev. **Robt.**, b. ca. 1639; English composer.

Cristofo'ri, Bart. (wrongly **Cristofali** and **Cristofani**), Padua, May 4, 1653—Florence, March 17, 1731; inv. the first practical hammer-action to which he gave the name "pianoforte" (v. D. D.); in 1711 he substituted for the plucking quills "a row of little hammers striking the strings from below," the principle adopted by Broadwood, and called the "English action."

Crivel'li, (1) **Arcangelo**, Bergamo, (?)—1610; tenor and composer. (2) **Giov. Bat.**, Scandiano, Modena (?)—Modena, 1682; organist and conductor. (3) **Gaetano**, Bergamo, 1774—Brescia, 1836; famous tenor. (4) **Dom.**, b. Brescia, 1794; son of above, dram. composer.

Digitized by Google

Croce (krō'-chĕ), **Giov. dalla** (called "Il Chiozzotto"), Chioggia, ca. 1560—Venice, 1609; conductor and composer.

Croes (kroos), **H. Jas. de,** Antwerp, 1705—Brussels, 1786; violinist and conductor.

Croft(s), Wm., Nether-Eatington, Warwickshire, Engl., 1678—Bath, 1727 (buried Westm. Abbey); 1704, joint organist, 1707, sole organist Westm. Abbey; pub. "*Musica sacra*" (the first English church-music engraved in score on plates).

Crogaert (krō'-gārt), **J. Ed.,** b. Antwerp; pupil of Benoît; 1882 cond. at Antwerp, since 1882 lives in Paris; writer of treatises.

Croisez (krwä-sā), **Alex.,** b. Paris (?), 1816; composer and writer.

Cros'dill, J., London, 1751—Escrick, Yorkshire, 1825; 'cellist.

Cross, Michael Hurley, Philadelphia, 1833—1897; composer and director.

Cross'ley, Ada, Australian soprano; début, Melbourne as a girl; has sung with succ. in London for many years, also in Paris, etc.

Crotch, Wm., Norwich, Engl., July 5, 1775—Taunton, Dec. 29, 1847; at the age of 2½ he played on a small organ, built by his father, a master-carpenter; at 10 played in public at London; at the age of 11 asst. organist of Trinity and King's Colleges Cambridge; at 14 c. an oratorio, "*The Captivity of Judah*" (perf. 1789), became organist of Christ Ch., Oxford; 1797, prof. of mus. Oxford; 1799, Mus. Doc. there; 1822 principal of the new R.A.M., c. 2 oratorios.

Crouch, (1) Mrs. **Anna M.** (née **Phillips**), 1763—Brighton, 1805; Engl. operatic singer. (2) **Fr. Nicholls,** London, July 31, 1808—Portland, Me., Aug. 18, 1896; basso, 'cellist and singing-teacher; c. 2 operas, and songs, incl. "*Kathleen Mavourneen.*"

Crow, Ed. J., b. Sittingbourne, Engl., Sept. 11, 1841; organist Leicester, 1861–73; since, at Ripon Cath.; 1882, Mus. Doc. Cantab.; c. oratorio, "*Harvest-time*"; Psalm CXLVI, for orch. and chorus, etc.

Cro'west, Fr. F., b. London, 1850; organist Christ's Church, Kilburn; writer and composer.

Cro'ziar, Wm., b. Upper Norwood, Dec. 20, 1870; celebrated Engl. oboist.

Crüger (krü'-gĕr), **Jns.,** Gross-Breesen, near Guben, 1598—Berlin, 1662; organist.

Crussel (kroos'-sĕl), **Bernhard,** Finland, 1775—1838; composer.

Cruvel'li (rightly **Crüwell**) (krü'-vĕl), (1) **Friederike M.,** Bielefeld, Westphalia, 1824—1868; contralto in London, but lost her voice and died of a broken heart. (2) **Jne. Sophie Charlotte,** b. Bielefeld, Mar. 12, 1826, sister of above; also contralto, and ill-trained, but had enormous success Paris Gr. Opéra, 1854, at a salary of 100,000 francs; in 1856 m. Comte Vigier, and left the stage.

Cud'more, Richard, Chichester, 1787—Manchester, 1840; organist, violinist and conductor.

Cui (kwē), **César Antonovitch,** b. Vilna, Russia, Jan. 6, 1835; one of the most important of Russian composers; pupil of Moniuszko and Balakirev; a military engineer; Prof. of fortification at the St. Petersburg Engineering Acad.; from 1864–8, critic of the St. P. "*Gazette*"; 1878–9, pub. articles in Paris, on "*La musique en Russie*"; c. 5 operas, "*William Ratcliffe*" (St. P., 1869); "*The Prisoner in the Caucasus*" (1873); "*Angelo*" (1876); "*The Mandarin's Son*" (1878); lyric comedy, "*Le Filibustier*" (Paris, 1894); the very succ. "*Sarasin*" (St. P., 1899); symphonies, etc., 2 scherzos and a tarantella for orch.; suite for pf. and vln.; pf.-pcs.; 50 songs. "*Esquisse critique*" on Cui and his works by the Comtesse de Mercy-Argenteau.

Cum'mings, Wm. Hayman, b. Sudbury, Devon, Eng., Aug. 22, 1831; organist Waltham Abbey; prof. of

Digitized by Google

singing R. Coll. for the Blind, Norwood; 1896, principal of Guildhall Sch. of Mus.; founded the Purcell Society, edits its pubs.; wrote biog. of Purcell (London, 1882); has also pub. a music "*Primer*," 1877; and a "*Biog. Dictionary of Musicians*" (1892); c. a cantata, "*The Fairy Ring*," etc.

Curci (koor'-chē), **Giu.**, Barletta, 1808—1877; singing teacher and dram. composer.

Curioni (koo-rĭ-ō'-nē), (1) (——), soprano in London, 1754, perhaps the mother of (2) **Alberico**, b. ca. 1790, Italian tenor.

Curschmann (koorsh'-măn), **K. Fr.**, Berlin, 1805—Langfuhr, near Danzig, 1841; singer, dram. composer and pop. song-writer.

Curti (koor'-tē), **Fz.** (or **Francesco**), Cassel, 1854—Dresden, 1898; dram. composer.

Curtis, Dr. **H. Holbrook**, b. New York, Dec. 15, 1856; grad. Yale, 1877; 1880, M.D.; vice-pres. Am. Social Science Assn., prominent throat specialist and writer on the voice, pub. "Voice Building and Tone Placing," 1898.

Cur'wen, (1) Rev. **J.**, Heckmondwike, Yorkshire, Engl., 1816—near Manchester, 1880; 1862, resigned his pastorate, and founded a college, also a pub.-house, to exploit Tonic-sol-fa. (2) **J. Spencer**, b. Plaistow, 1847; son and pupil of above; pupil also of G. Oakey and R.A.M.; writer, and since 1880 pres. Tonic-sol-fa Coll.

Cusani'no. Vide CARESTINI.

Cusins (kūz'-ĭns), Sir **Wm. G.**, London, 1833 — Remouchamps (Ardennes), 1893; pf.-prof. R.A.M.; knighted 1892; conductor and composer.

Cutell', **Richard**, English writer of 15th century.

Cut'ler, Wm. H., b. London, 1792; organist and singer.

Cuvillon (kü-vē-yôn), **J. Bapt. Philémon de**, b. Dunkirk, 1809; pupil, later prof. Paris, Cons.; notable violinist and teacher.

Cuzzoni (kood-zō'-nē), **Fran.**, Parma, 1700—Bologna, 1770; début 1719; m. the pianist Sandoni; very successful contralto till her latter days, when it is said she earned a pittance by covering silk buttons.

Czartoryska (chär-tō-rē'-shkă), **Marcelline** (née **Princess Radziwill**), b. Vienna, 1826; pianist; lives since 1848 in Paris; pupil of Czerny.

Czarwenka (chär-vĕn'-kä), **Jos.**, Bemadek, Bohemia, 1759 — Vienna, 1835; oboist and professor.

Czerny (**Černy**) (chär'-nē), **Karl**, Vienna, Feb. 21, 1791—July 15, 1857; pupil of his father **Wenzel C.**, later of Beethoven; and had advice from Clementi and Hummel; made an early reputation as pianist and was an eminent teacher from his 16th year; Liszt, Döhler, and Thalberg were among his pupils; pub. over 1,000 works, his pf.-studies, still standard, incl. many such works as "*Die Schule der Geläufigkeit*" (School of Velocity) (op. 299); c. also masses, symphonies, overtures, etc.

Czersky (chär'-shkĭ). Vide TSCHIRCH.

Czibulka (chē-bool'-kä), **Alphons**, Szepes-Várallya, Hungary, May 14, 1842—Vienna, Oct. 27, 1894; pianist and conductor; c. 5 operettas, incl. "*Der Bajasso*" (Vienna, 1892), waltzes, etc.

D

Daase (dä'-zĕ), **Rudolf**, b. Berlin, Feb. 21, 1822; pupil of A. W. Bach, Marx and Wilsing; lives in Berlin as conductor and teacher; c. orch. and choral-pieces, etc.

Dachs (däkhs), **Jos.**, Ratisbon, 1825—Vienna, 1896; teacher and pianist.

Dachstein (däkh'-shtīn), **Wolfgang**, ex-priest and composer at Strassburg, 1554.

Dalayrac (or **D'Alayrac**) (dăl-ĕ-răk), **Nicolas**, Muret, Haute-Garonne, June 13, 1753—Paris, Nov. 27, 1809; prod. about 60 operas.

Digitized by Google

Dalberg (dăl'-bărkh), **Jn. Fr. Hugo,** Reichsfreiherr **von,** Aschaffenburg, 1752—1812; writer and composer.

D'Albert, Eugen. Vide ALBERT, d'.

Dall (dăl), **Roderick,** lived at Athol, 1740; the last of the Scotch "wandering harpists."

Dal'lam, Engl. family of organ-builders 17th cent. (also spelled **Dallans, Dallum, Dalham**).

Dal'lery, organ-builders 18th cent. at Amiens.

Dall' Argine (dăl-ăr'-zhē-nă), **Const.,** Parma, 1842—Milan, 1877; dram. composer.

Dalvimare (dăl-vē-mă'-rē) or **d'Alvimare** (dăl-vĭ-măr), **Martin P.,** Dreux, Eure-et-Loire, 1772—Paris, 1839; composer.

Damascene (dă-mă-shă'-nē), **Alex.,** Italian, b. in France; d. July 14, 1719; alto singer and song-writer in England.

Damcke (dăm'-kē), **Berthold,** Hanover, 1812—Paris, 1875; conductor.

Damm (dăm), (1) **Fr.,** b. Dresden, March 7, 1831; pianist and composer; pupil of Krägen, J. Otto, and Reichel; lived in North Germany, then in the U. S., then in Dresden. (2) **G.,** v. STEINGRÄBER.

Damoreau (dăm-ō-rō), **Laure-Cinthie** (née **Montalant,** first known as "Mlle. **Cinti**"), Paris, 1801—Chantilly, 1863; soprano, later prof. of singing, Paris Cons.; wrote *Méthode de chant.*"

Damrosch (dăm'-rōsh), (1) **Dr. Leopold,** Posen, Prussia, Oct. 22, 1832—New York, Feb. 15, 1885; 1854, M.D.; took up music as solo-violinist; then as cond. at minor theatres; 1855, solo violinist Grand Ducal Orch., at Weimar; here he m. Helene von Heimburg, a singer; 1859–60 cond. Breslau Phil. Soc., etc.; 1871, invited to New York to conduct the Arion Society, made his first appearance as conductor and composer and violinist; 1873, founded the Oratorio Society; 1878 the Symphony Society; 1880 Mus. Doc. Columbia Coll.; 1884, cond. German opera at Met. Op.; c. 7 cantatas; symphony; music to Schiller's "*Jean of Arc,*" etc. (2) **Frank,** b. Breslau, June 22, 1859; son and pupil of above; pupil of Pruckner, Jean Vogt, and von Inten (pf.), Moszkowski (comp.); 1882–85, cond. Denver (Col.) Chorus Club; 1884–85, supervisor of music in public schools, also organist in various churches; 1885–91, chorusm. Met. Op.; till 1887 cond. the Newark Harmonic Society; 1892 organized the People's Singing Classes; 1897, supervisor of music, N. Y. City public schools; now cond. the "Musurgia," Oratorio Society, and Mus. Art Soc. (N. Y.), Oratorio Soc., Bridgeport (Conn.) "Orpheus" and "Eurydice" Phila., etc.; pub. a few songs and choruses, and a method of sight-singing. (3) **Walter (Johannis),** b. Breslau, Silesia, Jan. 30, 1862; son and pupil of (1); pupil of Rischbieter and Draeseke (harm.), von Inten, Boekelman, and Max Pinner, (pf.), von Bülow (conducting); 1885–99 cond. N. Y. Oratorio and Symphony Societies; 1892 founded the N. Y. Symphony Orch.; 1894, organized and cond. the Damrosch Opera Co.; 1899, cond. at Philadelphia; 1902, cond. N. Y. Philh. (vice Paur); prod. opera, "*The Scarlet Letter*" (Boston, 1896), text by Geo. Parsons Lathrop; c. MS. opera "Cyrano de Bergerac," text by W. J. Henderson; "*Manila Te Deum*"; "*Danny Deever,*" etc.

Da'na, (1) **Chas. Henshaw,** West Newton, Mass., 1846—Worcester, 1883; pianist, organist and composer. (2) **Wm. H.,** b. Warren, O., June 10, 1846; pupil of Haupt, and Kullak's Cons., also R.A.M., London; dir. Dana's Mus. Inst., Warren, Ohio; wrote text-books; c. "*De Profundis*" for ch. and orch.

Danbé (dăn-bā), **Jules,** b. Caen, France, Nov. 15, 1840; violinist; pupil of Paris Cons.; till 1892 2nd

Digitized by Google

dir. of the Cons. Concerts; 1895, cond. Op. Com., Paris; composer.

Dan'by, J., 1757—London, May 16, 1798; English organist and composer.

Dance, Wm., 1755—1840, musician; one of the founders of the Phil. Soc., London.

Dan'do, Jos. H. B., b. Somers Town, London, 1806; violinist.

Dancla (dăn-klä), (1) **J. Bap. Chas.**, b. Bagnères-de-Bigorre, Dec. 19, 1818; 1828 pupil of Baillot, Halévy, and Berton, Paris Cons.; 1834, 2nd solo vln. Op.-Com.; 1857, prof. of vln. at the Cons., giving famous quartet soirées; c. four symphonies, over 130 works for vln., etc.; wrote 5 technical books, "*Les compositeurs chefs d'orchestre*," etc. (2) **Arnaud**, Bagnères-de-Bigorre, 1820—1862, bro. of above; 'cellist and writer. (3) **Léopold**, Bagnères-de-Bigorre, 1823—Paris, 1895, bro. of above; composer.

Danel (dä-nĕl), **L. A. J.**, Lille, 1787—1875; a printer who inv. a notation.

Danhauser (dän-how'-zĕr or dăn-ō-zä'), **Ad. Ld.**, Paris, 1835—1896; prof. of solfeggio at Cons. and dram. composer.

Danican. V. PHILIDOR.

Daniel, (1) **Hn. Adalbert**, b. Cöthen, 1812; theologian and writer. (2) **Salvador**, for a few days dir. Paris Cons., under the Commune; killed in battle, May 23, 1871; writer.

Danjou (dăn'-zhoo), **J. L. F.**, Paris, 1812—Montpellier, 1866; 1840, organist and erudite historian.

Dan'kers (or **Danckerts**), **Ghiselin**, b. Tholen, Zealand; chorister in Papal chapel, 1538–65; composer and writer.

Danks, Hart Pease, b. New Haven, Conn., April 6, 1834; bass and mus. dir. in various churches; pupil G. E. Whiting; c. over 1200 hymns and songs, and operetta "*Pauline*" (1872).

Danneley (dăn'-lĭ), **John Feltham**, Oakingham, Berkshire, England, 1786—London, 1836; organist and publisher.

Dannreuther (dăn'-roi-tĕr), (1) **Edward**, b. Strassburg, Nov. 4, 1844; at 5 taken to Cincinnati, where he studied with F. L. Ritter; later, pupil of Richter, Moscheles, Hauptmann, Leipzig Cons.; 1863, London, as pianist; 1872 founded and cond. London Wagner Society; wrote "*Richard Wagner, His Tendencies and Theories*" (London, 1873); also composer. (2) **Gustav**, b. Cincinnati, July 21, 1853; pupil of de Ahna and Joachim (vln.) and Heitel (theory), Berlin; lived in London till 1877; joined Mendelssohn Quintet Club of Boston, where in 1880 he settled as a member of the newly formed Symphony Orch.; 1882–84 dir. Philh. Soc. Buffalo, N. Y.; founded the "Beethoven String-Quartet" of N. Y. (called "Dannr. Q." from 1894); for 3 years leader Symphony and Oratorio Societies, N. Y.; wrote "*Chord and Scale Studies for Young Players.*"

Danzi (dăn'-tsē), (1) **Fz.**, Mannheim, May 15, 1763—Carlsruhe, April 13, 1826; dram. composer; son and pupil of (2) **Innocenz D.**, 'cellist to the Elector. (3) **Franziska.** Vide LEBRUN.

Da Ponte (dä pôn'-tĕ), **Lorenzo**, Ceneda, near Venice, March 10, 1749—New York, Aug. 17, 1838; of Jewish race; poet-laureate to Joseph II. at Vienna, until 1792; wrote text of Mozart's "*Don Giovanni*" and "*Cosi Fan Tutte*"; London, 1803, teacher of Italian and poet to the Italian Opera; made a failure of different pursuits in the U. S. A., and was finally teacher of Italian at Columbia College, N. Y.; pub. "*Memorie*" (Memoirs). There is a sketch of his life in Krehbiel's "*Music and Manners*" (N. Y., 1899).

Daquin (dä-kăn), **L. Claude**, Paris, 1694—1772; notable organist and composer.

Digitized by Google

Darcours (dăr-koor), **Charles.** Vide RETY.

Dargomyzsky (dăr-gō-mĕsh'-shkē), **Alex. Sergievitch,** Toula, Feb. 2, 1813—St. Petersburg, Jan. 29, 1869; pianist and composer; pupil of Schoberlechner; his opera "*Esmeralda*" (c. 1839) was prod. 1847 with succ.; his best opera "*Russalka*" followed in 1856; in 1867, at Moscow, an opera-ballet, "*The Triumph of Bacchus*" (written 1847), was instrumented; left an unfinished opera, "*Kammennoi Gost*" ("The Marble Guest") (finished by Rimsky-Korsakov). "*Rogdana,*" a fantasy-opera, was only sketched; it follows the latest operatic creeds; c. also pop. orch. works.

Da(s)ser (dä'-sĕr), (**Dasserus**) **Ludwig,** until 1562 conductor and composer at Munich, predecessor of Lassus.

Daube (dow'-bĕ), **Fr.,** Cassel (Augsburg ?), 1730—Vienna, 1797; composer and writer.

Daublaine et Callinet, Paris firm of org.-builders, founded 1838.

Daucresme (dō-krĕm), **Lucien,** Elbeuf, Normandy, 1826—Paris, 1892; dram. composer.

Dau'ney, Wm., Aberdeen, 1800—Demerara, 1843; writer.

Dauprat (dō-prä), **L. Fr.,** Paris, 1781—July 16, 1868; notable horn-player and composer.

Daussoigne-Méhul (dōs'-swăn-mā'-ûl), **L. Jos.,** Givet, Ardennes, 1790—Liège, 1875; dram. composer.

Dauvergne (dō-vĕrn), **Ant. C.,** Ferrand, 1713—Lyons, 1797; violinist and dram. composer.

Davenport, Francis W., b. Wilderslowe, near Derby, England, 1847; pupil of Macfarren, whose daughter he m.; 1879, prof. R. A. M., and 1882 Guildhall Sch. of Music; c. two symphonies (the 1st winning 1st prize at Alexandra Palace, 1876), and other comps.; wrote text-books.

David (dä'-fĕt), (1) **Fd.,** Hamburg, Jan. 19, 1810—near Klosters, Switzerland, July 18, 1873; pupil of Spohr and Hauptmann; at 15 played in the Gewandhaus, Leipzig; 1827, in Königstadt Th. orch., Berlin; at 19, 1st vln. in the private quartet of the wealthy Baron von Liphardt, at Dorpat, whose daughter he m.; gave concerts till 1835 in Russia; at 26 leader of the Gewandhaus Orch. at Mendelssohn's invitation; his rigorous precision of drill is still a terrifying tradition. In the composition of Mendelssohn's vln.-concerto he was almost a collaborator (cf. Joachim and Brahms). The Cons. was estab. in 1843, and **D.'s** unsurpassed gifts as a teacher had a large influence in making its reputation, among his pupils being Wilhelmj and Joachim; as a leader he had a wonderful faculty of inspiring the players with his own enthusiasm. His student editions of classical works embrace nearly all compositions of standard vln. literature; edited many classics, including the "*Hohe Schule des Violinspiels.*" His comp. include an opera, "*Hans Wacht*" (Leipzig, 1852); 2 symphonies; 5 vln.-concertos, etc.; wrote a standard meth. for vln. (2) **Peter Paul,** b. Leipzig, Aug. 1, 1840, son of above; violinist; 1862–65, leader Carlsruhe orch.; then teacher at Uppingham, England.

David (dă-vĕd), (3) **Félicien César,** Cadenet, Vaucluse, April 13, 1810—St. Germain-en-Laye, Aug. 29, 1876; at 7 a pupil and chorister in the maîtrise of Saint-Sauveur at Aix; c. hymns, motets, etc.; 1825–28 studied in the Jesuit college, but ran away to continue his music, and became asst.-cond. in the theatre at Aix, and at 19 cond. at Saint-Sauveur; 1830 Paris Cons., under Bénoist (org.), Reber and Millot, (harm.), Fétis (cpt. and fugue). 1831, his rich uncle withdrew his allowance of 50 francs a month, and he took up Saint-Simonism, composing hymns for this socialistic sect, which coming under ban of the law in 1833, he went with other

Digitized by Google

members on a tour through Turkey, Egypt, etc.; he returned in 1835 with a fund of Oriental musical impressions, resulting in an unsucc. volume of "*Mélodies Orientales.*" He retired to the country home of a friend and c. 2 symphonies, 24 string-quintets, etc. 1838 his first symphony was prod.; and 1844, his ode-symphonie "*Le Désert*" had a "delirious succ."; the oratorio, "*Moïse au Sinaï,*" 1846; a second symphonic-ode "*Christophe Colombe*" and "*L'Eden,*" a "mystery" in 2 parts (Grand Opéra, 1848) had no succ.; his opera "*La Perle du Brésil*" (Th. Lyrique, 1851), is still popular; the opera "*La Fin du Monde*" was rejected by the Gr. Opéra, and put in rehearsal, but not produced, by the Th. Lyrique, and in 1859 produced at the Gr. Opéra as "*Herculaneum,*" the great state prize of 20,000 francs being awarded it in 1867; "*Lalla Rookh*" (1862) was a decided succ., but "*Le Saphir*" (1865) also at the Op. Com., failed, and he now abandoned dram. comp., withdrawing "*La Captive,*" 1869, Academician and librarian of the Cons. Biog. by Azevedo (Paris, 1863). (4) **Samuel,** Paris, 1838—1895; professor, director and dram. composer. (5) **Ad. Isaac,** Nantes, 1842—Paris, 1897; dram. composer. (6) **Ernst,** Nancy, 1844—Paris, 1886; writer.

Davide (dä-vē'-dĕ), (1) **Giacomo** (called le père), Presezzo, near Bergamo, 1750—Bergamo, 1830; famous tenor. (2) **Giovanni,** 1789, St. Petersburg, ca. 1851; son of above; tenor of remarkable range B♭–b″.

Davidoff (dä'-vĭ-dôf), **Karl,** Goldingen, Kurland, 1838—Moscow, 1889; solo 'cellist to the Czar; 1876–87, dir. St. Petersburg Cons.; c. symph. poem, "*The Gifts of Perek,*" etc.

Davies (dā'-vĭs), (1) **Ben,** b. Ponadawz, near Swansea, Wales, Jan. 6, 1858; operatic and concert tenor; 1880–3 pupil of Randegger at R. A. M.; won bronze, silver, and gold medals, and the Evill prize for declamatory Engl. singing; 3 years with Carl Rosa Opera-troupe; most prominent in oratorio; since 1893 has often sung in U. S. (2) **David Ffrangcon,** b. Bethesda, Carnarvonshire, Dec. 11, 1860; barytone; M. A. Oxford; pupil of Shakespeare; début Manchester, 1890; sang with Carl Rosa Opera Co., then oratorio; toured U. S. (3) **Fanny,** b. Guernsey, June 17, 1861; pianist; pupil of Reinecke, Paul and Jadassohn, Leipzig Cons.; later of Frau Schumann and Dr. Scholz; début Crystal Palace, London, 1885; has toured in England, Germany and Italy. (4) **Henry Walford,** b. Oswestry, Engl., Sept. 6, 1869; pupil and asst. of Sir Walter Parratt; 1898 organist of the Temple Church; 1898, Mus. Doc., Cantab.; 1895 prof. of cpt. R. C. M.; c. Symphony in D, cantata "*Hervé Riel,*" etc.

Da'vison, (1) **Arabella.** Vide GODDARD. (2) **J. W.,** London, 1815—Margate, 1885; pianist, critic and composer.

Da'vy, (1) **Richard,** Engl., comp. 16th century. (2) **John,** Upton-Helion, Exeter, 1765—London, 1824; violinist.

Day, Dr. **Alfred,** London, 1810—1849; physician and theorist.

Dayas (dī'-äs), **W. Humphries,** b. New York, Sept. 12, 1864; pupil of S. Jackson, Warren, S. B. Mills and Joseffy; organist of various churches; then studied with Kullak, Haupt, Erlich, Urban, and Liszt; made concert-tour 1888; 1890 pf.-teacher Helsingfors Cons.; in Düsseldorf (1894), Wiesbaden Cons., and Cologne Cons.; c. organ and piano sonatas, etc.

De Ahna (dā-ä'-nä), (1) **H. K. Hermann,** Vienna, 1835—Berlin, 1892; violinist, teacher and composer. His sister (2) **Eleonore,** Vienna, 1838—Berlin, 1865; mezzo-soprano.

De Angelis (dā ăn'-jā-lēs), **Girolamo,** b. Civita Vecchia, Jan. 1, 1858; pupil

Digitized by Google

of Bazzini, Milan Cons.; 1881, prof. there of vln. and vla.; 1879–97, solo violinist at La Scala; 1897 teacher Royal Irish Acad. of Music, Dublin; c. (text and music) "*L'Innocente*" (Novi Ligure, 1896).

Deane, Thos., English organist, violinist and composer, 17th cent.

Debain (dŭ-băń), **Alex. Fran.**, Paris, 1809—Dec. 3, 1877; 1834 made pianos and organs in Paris; inv. the harmonium 1840, also "antiphonel" and "harmonichorde"; improved the accordion.

Debillemont (dŭ-bē'-yŭ-môń), **J. Jacques**, Dijon, 1824—Paris, 1879; dram. composer.

Debois (dŭ-bwă), **F.**, Brünn, 1834—1893; cond. and composer.

Debussy (dŭ-büs-sē), **Achille Claude**, b. Paris (?), 1862, French composer of much individuality; prod. "*Pelléas et Mélisande*," libretto based on Maeterlinck's play, Op. Comique, Paris, Apr. 30, 1902, with sensational effect; he was a pupil of Guiraud, Paris Cons., took grand Prix de Rome, 1884, with cantata "*L'Enfant prodigue*"; began "*Pelléas et M.*" in 1893; c. also orch. prelude "*l'Après-midi d'un Faune*;" pf. suite for 4 hands; "*Chansons de Bilitis*," "*Proses lyriques*," etc.

Dechert (děkh'-ĕrt), **Hugo**, b. Potschappel near Dresden, Sept. 16, 1860; 'cellist; studied with his father, then with H. Tiets, and at the Berlin Hochschule; toured; since 1894 soloist court-chapel, Berlin.

Deck'er, Konst., Fürstenau, Brandenburg, 1810—Stolp, Pomerania, 1878; pianist and dram. composer.

Dedekind (dā'-dĕ-kĭnt), (1) **Henning**, abt. 1590 cantor, theorist and composer at Langensalza, Thuringia. (2) **Konst. Chr.**, Reinsdorf, Anhalt-Köthen, 1628—ca. 1697 comp.

Dedler (dāt'-lĕr), **Rochus**, Oberammergau, Jan. 15, 1779—Vienna, Oct. 15, 1822; c. music still used in the Passion-Play.

De(e)r'ing, Richard, b. Kent, d. London (?), 1630; studied in Italy; court-organist; pub. the oldest extant comp. with basso continuo, etc.

Defesch (dā-fĕsh'), **Wm.**, d. ca. 1758; Flemish organist and violinist.

Deffès (dŭf-fĕs), **L. P.**, b. Toulouse, July 25, 1819; pupil of Halévy and Barbereau, Paris Cons., took Grand prix de Rome for cantata "*L'Ange et Tobie*"; his 1-act com.-op. "*l'Anneau d'argent*" was prod. Paris, 1855; 14 others since, the last very succ., "*Jessica*" (Toulouse, 1898); now dir. of the Toulouse branch of the Cons.; c. also masses, etc.

Degele (dā'-gĕ-lĕ), **Eugen**, Munich, 1834—Dresden, 1866; barytone and composer.

De Giosa (dā jō'-sā), **Nicola**, Bari, 1820—1885; cond. and composer.

De Haan, (1) **Willem**, b. Rotterdam, Sept. 24, 1849; pupil of Nicolai, de Lange, and Bargiel, also at Leipzig Cons.; 1873 dir. at Bingen; cond. "Mozartverein" at Darmstadt, 1876; 1895 court-conductor there; c. 2 operas "*Die Kaiserstochter*" and the succ. "*Die Inkasöhne*" (Darmstadt, 1895); 3 cantatas. (2) **Manifarges, A. Pauline**, b. Rotterdam, April 4, 1872; concert and oratorio alto, pupil of Julius Stockhausen.

Dehn (dān), **Siegfried Wm.**, Altona, Feb. 25, 1796—Berlin, April 12, 1858; noteworthy theorist and teacher; among his pupils Rubinstein, Kullak, Glinka, Kiel, Hofmann, etc.

Deiters (dī'-tĕrs), **Hermann**, b. Bonn, June 27, 1833; 1858, Dr. jur., and Dr. phil., at Bonn; dir. of gymnasia at Bonn, 1858, and other cities; 1885 of the "Provincial Schulrath" at Coblentz; writer and translator.

De Ko'ven (Henry Louis) Reginald, b. Middletown, Conn., April 3, 1859; educated in Europe, took degree at Oxford, Engl., 1879; pupil of W. Speidel (pf.) at Stuttgart, Lebert (pf.), and Pruckner (harm.), Dr. Hauff (comp.), Vanuccini (singing), Genée (operatic comp.); 1902 organised and cond. Philharmonic Orch. at

Digitized by Google

Washington, D. C., where he has lived since 1900; c. many succ. comic operas, incl. "*Robin Hood*" (Chicago, 1890); "*The Fencing Master*" (Boston, 1892); "*The Highwayman*" (New Haven, 1897); "*Maid Marian*" (1901); also many songs; an orch. suite, and a pf.-sonata in MS.

Delaborde (dŭ-lā-bôrd), (1) **J. Benj.**, Paris, 1734—guillotined, 1794; dram. composer and writer. (2) **Élie Miriam**, b. Chaillot, France, Feb. 8, 1839; pupil of Alkan, Liszt, and Moscheles; pf.-prof. at Paris Cons. and dram. composer.

Delacour (dŭ-lā-koor'), **Vincent Conrad Félix**, Paris, 1808—1840; harpist and composer.

Delâtre (dŭ-lät'r), (1) **Olivier**, Belgian music-pub. Antwerp, (1539–55). (2) **Claude Petit Jan.**, conductor and composer at Liège, 1555.

De Lattre (dŭ-lätr), **Roland.** Vide LASSO, DI.

De l'Aulnaye (dŭ-lōl-nā), **Fran. Stanislas**, Madrid, July 7, 1739—Chaillot, 1830; writer and theorist.

Deldevez (dŭl-dŭ-vĕs), **Ed. Ernest**, Paris, 1817—1897; 1859, asst.-cond. Gr. Opéra and Paris Cons.; dram. composer and writer.

Deledicque (dĕl-dĕk), **Ld.**, b. La Haye, Feb. 7, 1821; violinist and teacher; pupil Paris Cons.; founder and cond. "Soc. des Symphonistes," 1861–83; c. vln. pieces, etc.

De Leva (dā-lā'-vă), **Enrico**, b. Naples, Jan. 19, 1867; pupil of Pannani and Rossomandi (pf.); Puzzoni and d'Arienzo (harm.); his Canzonetta Napoletana "É Spingole Frangese," was very succ., as are many of his songs; c. opera "*La Carmargo*" (not prod.).

Delezenne (dŭ-lŭ-zĕn), **Chas. Ed. Jos.**, Lille, 1776—1866; writer.

Delhasse (dĕl-ăs), **Félix**, b. Spaa, Jan. 8, 1809; lives in Brussels; writer.

Delibes (dŭ-lēb'), **Clément Philibert Léo**, St. Germain-du-Val, Sarthe, Feb. 21, 1836—Paris, Jan. 16, 1891; a composer of fascinating grace and polish; entered the Paris Cons. in 1848, Le Couppey, Bazin, Adam, and Benoist being his chief teachers; 1853 organist at the Ch. of St.-Jean et St.-Francois; his first operetta "*Deux Sacs de Charbon*," was followed by 12 more; 1865, 2nd chorus-master Gr. Opera; his first ballet "*La Source*" was prod. here 1866, later in Vienna as "*Naila*"; the second, "*Coppelia*" (Gr. Opéra, 1870), is still popular, as is "*Sylvia*" (1876); 1881, prof. of comp. at the Cons.; c. also the succ. opera "*Lakmé*" (v. STORIES OF OPERAS), and others.

Delicati (dā-lĭ-kä'-tē), **Margherita**, Italian soprano in London with her husband, 1789.

Delioux (De Savignac) (dŭl-yoo dŭ săv-ēn-yăk), **Chas.**, b. Lorient, Morbihan, April, 1830; self-taught as pianist; studied harmony with Barbereau, and comp. with Halévy; 1846 took Grand Prix for cpt.; prod. 1-act comic opera "*Yvonne et Loie*" (Gymnase, 1854); c. pf.-pcs and wrote technical works.

Della Maria (dĕl'-lä mä-rē'-ä), **Dominique**, Marseilles, 1768—Paris, March 9, 1800; son of an Italian mandolinist; played mandolin and 'cello; at 18 prod. a grand opera; studied comp. in Italy, and c. 7 operas, incl. the very succ. "*Le Prisonnier*" (1798).

Delle Sedie (dĕl-lĕ säd'-yĕ), **Enrico**, b. Leghorn, June 17, 1826; pupil of Galeffi, Persanola, and Domeniconi; 1848, imprisoned as a Revolutionist; then studied singing; début, Florence, 1851; later prof. of singing Paris Cons.; has lived in Paris since as singing teacher.

Dellinger (dĕl'-lĭng-ĕr), **Rudolf**, b. Graslitz, Bohemia, July 8, 1857; 1883, conductor at Hamburg; 1893, Dresden Ct. Opera; c. operettas, incl. succ. "*Capitän Fracasse*" (Hamburg, 1889), and "*Die Chansanette*" (Dres-

Digitized by Google

den, 1894); Prague, 1895, "*Die Sängerin.*"

Dell' Orefice (děl ō-rā-fē'-chĕ), **Giu.**, Fara, Abruzzio, Chietino, 1848—Naples, 1889; cond. and dram. composer.

Del Mela (děl mā'-lā), Don **Domenico**, an Italian priest; 1730, inv. the "upright" piano.

Delmotte (děl-môt), **Henri Florent**, Mons, Belgium, 1799—1836; writer.

Delprat (dŭl-prā'), **Chas.**, 1803—Pau, Pyrenees, 1888; singing-teacher and writer there.

Delsarte (dŭl-sărt), **Fran. Alex. Nicholas Chéri**, Solesme, Nord, 1811—Paris, 1871; tenor; teacher of a well-known physical culture; 1855 inv. the Guide-Accord, or Sonotype, to facilitate piano-tuning.

Del Valle de Paz (děl văl'-lā dā păts), **Edgardo**, b. Alexandria, Egypt, Oct. 18, 1861; pf.-pupil at Naples Cons., of Cesi (pf.), and Serrao (comp.); at 16 toured in Italy and Egypt, now prof. in Florence Cons.; pub. pf.-method, etc.; c. orchestral suites, etc.

Demantius (dā-măn'-tsĭ-oos), **Chr.**, Reichenberg, 1567—Freiburg, Saxony, 1643; prolific composer of church-music and songs; wrote a vocal method.

Demelius (dā-mā'-lĭ-oos), **Chr.**, Schlettau, Saxony, 1643 — Nordhausen, 1711; composer.

Demeur (dŭ-mŭr'), (1) **Anne Arsène** (née **Charton**), Sanjon, Charente, 1827—Paris (?), 1892; soprano; m. (2) **J. A. Demeur**, flutist and composer.

Demol (dŭ-môl), (1) **Pierre**, Brussels, 1825—Alost, Belgium, 1899; dir. and composer. (2) **Fran. M.**, Brussels, 1844—Ostend, 1883; nephew of above; cond., prof., and dram. composer.

Demunck', (1) **François**, Brussels, 1815—1854; 'cellist and prof. (2) **Ernest**, b. Brussels, Dec. 21, 1840; son and pupil of above; pupil of Servais; lived in London, then Paris; 1870, 'cellist Weimar Court orch.; 1879 m. Carlotta Patti; 1893, prof. R.A.M., London.

Demuth (dā-moot'), **Ld.**, b. Brünn, Nov. 2, 1861; barytone; studied Vienna Cons., with Gansbachers, sang at Halle, etc., later Hamburg and Vienna.

Denefve (dŭ-nŭf), **Jules**, b. Chimay, 1814; 'cellist and dram. composer.

Dennée (dĕn-nā), **Chas.**, b. Oswego, N. Y., Sept. 1, 1863; studied with Emery, Boston; lives there as teacher and composer of comic operas, etc.

Dengremont (dăn-grŭ-môn), **Maurice**, b. of French parents, Rio de Janeiro, 1866—Buenos Ayres, 1893; violinist; at 11 played with succ. in Europe.

Den'ner, Jn. Chp., Leipzig, 1655—Nürnberg, 1707; maker of wind-insts.; inv. 1690 or 1700 the clarinet, perhaps also the Stockfagott and the Rackettenfagott.

Denza (dĕn'-tsā), **Luigi**, b. Castellammare di Stabbia, Feb. 24, 1846; pupil of Naples Cons.; c. opera "*Wallenstein*" (Naples, 1876), many pop. songs (some in Neapolitan dialect), incl. "Funiculi-Funicula."

Deppe (dĕp'-pĕ), **Ludwig**, Alverdissen, Lippe, 1828—Pyrmont, Sept. 5-6, 1890; notable pf.-teacher and conductor.

Deprès (or **Després**) (dŭ-prĕ' or dā-prā), **Jossé** (known as **Josquin**), Condé (?) in Hainault, Burgundy, ca. 1450—Condé, Aug. 27, 1521. [His epitaph reads "**Jossé Despres**"; other spellings are Desprès, De(s)prez, Depret, De(s)pret(s), Dupré, and by the Italians, Del Prato, Latinized as a Prato, a Pratis, Pratensis, etc.; **Josquin** appears as Jossé, Jossien, Jusquin, Giosquin, Josquinus, Jacobo, Jodocus, Jodoculus, etc.] One of the most eminent of musicians and the chief contrapuntist of his day; pupil of Okeghem; 1471–84 a singer in the Sistine Chapel, and about 1488 in Ferrara; he was already now accepted as "princeps musicorum," and had international vogue. He was

Digitized by Google

received with honour by various princes, and was court-musician to Louis XII., many amusing anecdotes of his musical humour being told. He finally returned to Condé as Provost of the Cathedral Chapter. Burney called him "the father of modern harmony." The florid and restless cpt. of his church-works and the secular *cantus firmus* (v. D.D.) that was the basis of most of them, brought his school into disfavour and disuse when the revolutionary Palestrina appeared. But he was at least the culmination of his style, and his erudition was moulded into suave and emotional effects, so that Ambros says that he was the "first musician who impresses us as being a genius." His period coinciding with the use of movable types for music, his works are preserved in large quantities in volumes and in the collections of Petrucci and Peutinger. His French chansons were pub. by T. Susato, 1545, P. Attaignant, 1549, and Du Chemin, 1553; excerpts in modern notation are in the "*Bibliothek für Kirchenmusik*," 1844; in Commer's "*Collectio*," Rochlitz' "*Sammlung vorzüglicher Gesangstücke*," 1838, Choron's "*Collection*," and in the histories of Ambros, Burney, Hawkins, etc.

Deprosse (dĕ-prôs'-sĕ), **Anton,** Munich, 1838—Berlin, 1878; dram. composer.

De Reszké (dŭ rĕsh'-kā), (1) **Jean,** b. Warsaw, Jan. 14, 1852; perhaps the chief tenor of his generation, great in opera of all schools; pupil of Ciaffei, Cotogni, etc.; 1874, début as barytone at Venice, as Alfonso in "*La Favorita*," under the name "De Reschi"; after singing in Italy and Paris and studying with Sbriglia, he made his début as tenor in "*Robert le Diable*" (Madrid, 1879); 1884, Th. des Nations; 1885 at the Gr. Opéra, Paris, creating Massenet's "*Le Cid*"; since '87 has sung constantly in London, and since '95 in New York. (2) **Édouard,** b. Warsaw, Dec. 23, 1855, bro. of above; pupil of his brother, of Ciaffei, Steller, and Coletti; début, Paris, April 22, 1876, as the King in "*Aïda*" (Th. des Italiens), sang there two seasons, then at Turin and Milan; 1880–84 at the Italian Opera, London; since then, Paris, London, America; a magnificent basso of enormous repertory and astonishing versatility as an actor; a master in tragic, comic, or buffa opera. His sister, (3) **Josephine,** was a soprano of greatest promise, but left the stage on her marriage.

Dering, v. DEERING.

De Sanctis (dā sănk'-tēs), **Cesare,** b. Allbano, Rome, 1830; 1876, prof. of harm. in the Liceo; c. overture, Requiem Mass, "100 fugues," a cappella in strict style; pub. treatises.

Désaugiers (dā-sō-zhā), **Marc Ant.,** Fréjus, 1742—Paris, 1793; prod. numerous succ. short operas.

Deshayes (dŭz-ĕz), **Prosper Didier,** prod., 1780, oratorio "*Les Machabées*"; c. operettas and ballets, etc.

Desmarets (dā-mă-rā), **H.,** Paris, 1662—Luneville, 1741; dram. composer.

Desormes (dā-zôrm), **L. C.,** Algiers, 1845—Paris, 1898; composer and conductor.

Dessau (dĕs'-sow), **Bd.,** b. Hamburg, March 1, 1861; violinist; pupil of Schradieck, Joachim, and Wieniawski; leader at various theatres; 1898 Konzertmeister at the court-opera, Berlin, and teacher Stern cons.

Dessauer (dĕs'-sow-ĕr), **Jos.,** Prague, May 28, 1798—Mödling, near Vienna, July 8, 1876; c. 5 operas and many pop. songs.

Dessoff (dĕs'-sôf), **Felix Otto,** Leipzig, 1835—Frankfort, 1892; court-cond. at Carlsruhe.

Destinn (dă'-shtĭn), **Eminy,** b. Prague, Feb. 26, 1878; soprano; studied with Loewe-Destinn; 1898 court opera, Berlin.

Destouches (dā-toosh), (1) **André Cardinal,** Paris, 1672—1749; dram. composer. (2) **Franz Seraph von,**

Digitized by Google

b. Munich, 1772—1844; dram. composer.

Desvignes (dā-vēn'-yŭ), **Frai.**, Trier, 1805—Metz, 1853; violinist; founded conservatory at Metz; dram. composer.

Deswert (dā-vĕr), (1) **Gaspard Isidore,** Louvain, 1830—Schaerbeck, near Brussels, 1896; 'cellist; prof. Brussels Cons. (2) **Jules,** Louvain, 1843—Ostend, 1891, brother of above; conductor and dram. composer.

Deszczyński (dĕsh-chēn'-shkĭ), **Jos.,** b. Wilno, 1781; Polish composer.

Dett'mer, Wm., b. Breinum, near Hildesheim, 1808; operatic bass; son of a peasant; joined a troupe of players; sang minor rôles at Hanover; 1842 engaged for leading rôles Dresden; retired 1874.

Deutz (doits). Vide MAGNUS.

Devienne (dŭv-yĕn), **Fran.,** Joinville, Haute-Marne, Jan. 31, 1759—(insane), Charenton, Sept. 5, 1803; flutist and bassoonist; important in improving wind instr.; prof., composer and writer.

Dew'ey, Ferdinand, Montpelier, Vt., U. S. A., 1851—Beverley, U. S. A., 1900; pianist, composer, and teacher.

Dezède (or **Dezaides**) (dŭ-zĕd), Lyons (?) 1740—Paris, 1792; prod. 15 pop. operas and operettas.

Diabelli (dē-ă-bĕl'-lē), **Antonio,** Mattsee, near Salzburg, Sept. 6, 1781—Vienna, April 8, 1858; pf.- and guitar-teacher; partner of Cappi, the music-publisher; c. opera and pop. sonatinas, etc.

Diamandy. Vide NUOVINA.

Diaz (de la Peña) (dē'-ăth dŭ-lă-pān'-yă), **Eugène Émile,** Paris, Feb. 27, 1837—Oct., 1901; son of the painter; pupil of Paris Cons. (Halévy, Réber); prod. the com. opera "*Le Roi Candaule*" (1865, Th. Lyrique); 1867 won the prize for opera, "*La Coupe du Roi de Thule*" (Grand Opéra); 1890 prod. lyric drama "*Benvenuto*" (Op.-Com.); pub. many songs.

Dib'din, (1) **Chas.,** Dibdin, near Southampton, 1745—London, 1814; composer, singer, accompanist, actor, manager and writer. (2) **Henry Edward,** Sadlers Wells, 1813—1866; harpist, organist, violinist and composer; youngest son of above.

Dick, Chas. Geo. Cotsford, b. London, Sept. 1, 1846; law-student at Worcester Coll., Oxford; later musician; produced succ. operettas, and 2 comic operas, a "children's opera," etc.

Dic'kons, Mrs. (née **Poole**), London, ca. 1770—May 4, 1833; soprano.

Did'ymus, b. Alexandria, Egypt, 63 B.C.; wrote 4,000 works in all, incl. a treatise on harmony. Vide TETRACHORDS and COMMA (D. D.).

Diehl (dēl), **Louis,** b. Mannheim, 1838; 1863, m. Alice Mangold; composer.

Diem (dēm), **Jos.,** Kellmunz, near Memmingen, 1836—Constance, 1894; 'cellist.

Diémer (d'yā-mā), **Louis,** b. Paris, Feb. 14, 1843; pianist; pupil at Cons. of Marmontel; took 1st pf.-prize at 13, later 1st harm., 2nd org. and 1st cpt.-prizes; pupil Ambr. Thomas and Bazin; 1887 pf.-prof. at the Cons. (vice Marmontel); besides brilliant concerts of modern music, he has organised most delightful concerts of ancient music played on ancient instrs.; c. pf.-concerto, chamber-music, etc., ed. collections.

Dienel (dē'-nĕl), **Otto,** b. Tiefenfurth, Silesia, Jan. 11, 1839; pupil Gorlitz Gym., Bunzlau Seminary, R. Inst. for church music, Berlin, and R. Academy; organist Marienkirche, Berlin; 1881 "Royal Musikdirector."

Diener (dē'-nĕr), **Fz.,** Dessau, 1849—1879; tenor.

Dierich (dē'-rĭkh), **Carl,** b. Heinrichau, March 31, 1852; tenor in concert, opera and oratorio; studied with Graben-Hoffman.

Diēs (dē'-ĕs), **Albert K.,** Hanover, 1755—Vienna, 1832; writer.

Diet (dē-ā), **Edmond M.,** b. Paris, Sept. 25, 1854; pupil of César Franck, and Guiraud; officier of the Academy;

Digitized by Google

prod. 3 operas, incl. "*Stratonice*" (1887), many ballets and pantomimes, etc.

Diet(t)er (dē'-tĕr), **Chr. L.,** Ludwigsburg, 1757—Stuttgart, 1822; dram. composer.

Dietrich (dē'-trĭkh) (or **Dieterich**), (1) **Sixtus,** Augsburg (?) 1490 (95)—St. Gallen, Switzerland, 1548; composer. (2) **Albert Hn.,** b. Golk, near Meissen, Aug. 28, 1829; important composer; pupil of J. Otto, Moscheles, Reitz and Schumann; 1855–61, concert-cond., 1859, principal mus.-dir. at Bonn; 1861, court-cond. at Oldenburg; 1894 Leipzig; c. succ. opera "*Robin Hood*" (Frankfort, 1879); a notable symphony; overture, "*Normannenfahrt*"; cantatas with orch., 'cello- and vln.-concertos, etc. (3) **Marie,** b. Weinsberg; studied Stuttgart and with Viardot-Garcia; colorature soprano at Stuttgart court-opera; then at Berlin.

Dietsch (dētsh), **Pierre L. Ph.,** Dijon, 1808—1865; composer and conductor.

Dietz (dēts), (1) **Jn. Chr.,** Darmstadt, 1788—in Holland, 1845; instr.-maker; inv. melodeon (1805), etc.; his son and assistant (2) **Chr.,** a famous pf.-maker, inv. the Polyplectron.

Dieupart (d'yŭ-pär), **Chas.,** 18th cent., violinist and harpsichordist.

Diez (dēts), **Sophie** (née **Hartmann**), Munich, 1820—1887; soprano.

Dig'num, Chas., Rotherhithe, 1765—1837; Engl. singer and composer.

Dil'liger, Jn., Eisfeld, 1590—Coburg, 1647, cantor and composer.

Dingelstedt (dĭng'-ĕl-shtĕt), **Jenny** (née **Lutzer**), Prague, 1816—Vienna, 1877; a colorature singer; m. the poet Fz. D.

Dippel (dĭp'-pĕl), **Andreas,** b. Cassel, Nov. 30, 1866; notable tenor; studied with Hey, Leoni and Rau; 1887–92, Bremen opera, then in New York for several seasons, also in Breslau, Vienna; 1889 at Bayreuth, from 1897, at Covent Garden.

Diruta (dē-roo'-tă), (1) **Gir.,** b. Perugia, ca. 1560; organist; pub. technical books on org., cpt., etc. (2) **Ag.,** b. Perugia, 1622; Augustine monk; composer.

Dis'tin, (1) **John,** 1793—1863; Engl. trumpeter, inv. key-bugle. (2) **Theodore,** Brighton, England, 1823—London, 1893; son of above; barytone; later bass singer and composer.

Dit'son, (1) **Oliver,** 1811—1888; founder of the music-pub. firm O. Ditson Co., at Boston, Mass.; 1867, his eldest son, (2) **Chas.,** took charge of N. Y. branch (C. H. Ditson & Co.). Since 1875 (3) **J. Edward Ditson** has cond. Philadelphia branch (J. E. D. & Co.). A branch for the importation of instrs., etc., was est. at Boston in 1860 as John C. Haynes & Co.; and since 1864 a Chicago branch, Lyon & Healy.

Ditters (dĭt'-tĕrs) (**von Dittersdorf**), **Karl,** Vienna, Nov. 2, 1739—Neuhaus, Bohemia, Oct. 24, 1799; noteworthy as forerunner of Mozart, and early writer of programme-music (v. D. D.); pupil of König and Ziegler, of Trani (vln.), and Bono (comp.); he played in the orch. of his patron Prince Joseph of Hildburghausen, 1759, and then in the ct.-Th. at Vienna (1761); toured Italy with Gluck, and made great succ. as violinist; 1764–69 conductor to the Bishop of Gross-Wardein, Hungary. Prod. his first opera, "*Amore in Musica*," 1767; followed by various oratorios, and much orchestral and chamber-music. Later conductor to the Prince-Bishop of Breslau; built a small theatre and prod. several pieces. 1770 the Pope bestowed on him the Order of the Golden Spur; 1773 the Emperor ennobled him as "von Dittersdorf." Prod. 28 operas; "*Doctor und Apotheker*" (Vienna, 1786), still pop.; several oratorios and cantatas, 12 symphonies on Ovid's "*Metamorphoses*" (Vienna, 1785) (noteworthy as early attempts at programme-music); 41 other symphonies; a "Concerto grosso" for 11 concerted instrs.

Digitized by Google

with orch.; 12 vln.-concertos, etc. Autobiography (Leipzig, 1801).

Divitis (dē'-vī-tēs), **Antonius** (rightly **Antoine Le Riche**), French contrapuntist and singer, 16th century.

Dizi (dē-zē), **Fran. J.**, Namur, France, Jan. 14, 1780—Paris, Nov., 1847; composer and harpist.

Dlabacz (dlä'-bäch), **Gottf. J.**, Böhmisch-Brod, Bohemia, 1758—Prague, 1820; pub. a biog. dict., etc.

Djemil, Bey (jĕm'-ēl bā), b. Constantinople ca. 1858; court-'cellist to the Sultan.

Dobrzynski (dō-brŭ-tsēn'-shkĭ), **Ignacy Félix**, Romanoff, Volhynia, Feb. 25, 1807—Oct. 9, 1867; pupil of Elsner; pianist and dram. composer.

Doebber (dĕp'-bĕr), **Js.**, b. Berlin, March 28, 1866; pupil of Radecke, Bussler and Agghazy, Stern Cons.; taught the 1st pf.-class in Kullak's Cons.; then conductor at Kroll's Th.; at Darmstadt ct.-Th.; since 1895 cond. at the ct.-Th. in Coburg-Gotha, and tutor to Princess Beatrice; c. succ. operas, "*Die Strassensängerin*" (Gotha, 1890); "*Der Schmied von Gretna-Green*" (Berlin, 1893); burlesque-opera "*Dolcetta*" (Brandenburg, 1894); "*Die Rose von Genzanó*" (Gotha, 1895); "*Die Grille*" (Leipzig, 1897), etc.

Döhler (dä'-lĕr), **Th.**, Naples, 1814—Florence, 1856; pianist and dram. composer.

Dohnanyi (dō-năn'-yē), **Ernst von**, b. Pressburg, Hungary, July 27, 1877; notable pianist and promising composer; first lessons from his father, an amateur 'cellist; later studied with Foerstner, Kessler, Thoman, and Eugen D'Albert; début, Vienna; 1898, won prize there with his pf.-concerto. 1900 and 1901 toured in America with great succ.; began composing early and was favorably noticed by Brahms; c. also symphony, pf.-quintet, pf.-pcs., etc.

Doles (dō'-lĕs), **J. Fr.**, Steinbach, Saxe-Meiningen, 1715—Leipzig, 1797; director and composer.

Dominiceti (dō-mē-nē-chä'-tē), **Cesare**, Desenzano, Lago di Garda, 1821—Sesto di Monza, 1888; prof. of comp. at Milan Cons., and dram. composer.

Dom'mer, Arrey von, b. Danzig, Feb. 9, 1828; pupil of Richter and Lobe (comp.), and Schallenburg (org.); 1863 Hamburg as a lecturer, critic, and (1873–79) sec. to the Town Library; 1892, Dr. phil. hon. causa (Marburg Univ.); writer and composer.

Donati (dō-nä'-tē), (1) **Ignazio**, Casalmaggiore, near Cremona, 16th cent., composer and conductor. (2) **Baldassaro**, d. Venice, 1603; cond. and composer.

Done (dōn), **Wm.**, Worcester, 1815—1895; Engl. organist and conductor.

Doni (dō'-nē), (1) **A. Fran.**, Florence, 1519—Monselice, near Padua, 1574; pub. a "*Dialogue on Music.*" (2) **Giov. Bat.**, 1593—1647; Florentine nobleman of great learning and research in ancient music; inv. the Lyra Barberina or Amphichord.

Donizetti (dō-nē-tsĕt'-tē), (1) **Gaetano**, Bergamo, Nov. 25, 1797—April 8, 1848; son of a weaver; pupil of Salari (voice), Gonzales (pf. and accomp.), and Mayr (harm.); Pilotti and Padre Mattei (cpt.); his father opposing his making mus. a profession, he entered the army, was posted at Venice, where he c. and prod. with succ. "*Enrico di Borgogna*" (1819); "*Il Falegname di Livonia*" (Venice, 1820), first given as "*Pietro il Grande*," also succeeded; "*Le Nozze in Villa*" (Mantua, 1820) failed; "*Zoraide di Granata*" (1822) succeeded and he left the army; 1823 he m. Virginie Vasselli (d. 1837); 1822–29 he c. 23 operas, none of them of great originality or importance. With "*Anna Bolena*" (Milan, 1830), he began a better period, incl. the great successes "*L'Elisir d'Amore*" (Milan, 1832), "*Lucrezia Borgia*" (La Scala, Milan, 1833), "*Lucia di Lammermoor*" (Naples, 1835). 1835

Digitized by Google

at Paris he prod. "*Marino Faliero.*" 1837 dir. Naples Cons. The censor forbade his "*Poliuto*" (it was prod. at Naples after his death, 1848), and in wrath he left for Paris, where he prod. with much succ. "*La Fille du Régiment*" (Op.-Com., 1840), "*Les Martyrs*" (a new version of *Poliuto*) (Opéra, 1840)? and "*La Favorita*" (Opéra, 1840). Returned to Italy, and succ. prod. "*Adelasia*" (Rome, 1841), and "*Maria Padilla*" (Milan, 1841). At Vienna, 1842, c. and prod. with great succ. "*Linda di Chamounix.*" The Emperor made him Court Composer and Master of the Imperial Chapel; c. a Miserere and an Ave Maria in strict style. "*Don Pasquale*" was prod. in Paris, 1843. Violent headaches and mental depression now assailed him, but he continued to write and prod. "*Caterino Cornaro*" (Naples, 1844), his last work; he was found stricken with paralysis, never recovered, and died in 1848 at Bergamo. Besides 67 operas, all of them produced, he c. 6 masses, a requiem; cantatas; 12 string-quartets; pf.-pcs. and songs. Biog. by Cicconetti (Rome, 1864). (2) **Alfredo,** b. Smyrna, Sept. 2, 1867; pupil of Ponchielli and Dominiceti, Milan Cons., graduating with a noteworthy "Stabat Mater" with orch.; lives at Milan as cond. and teacher of cpt.; c. 1-act operas "*Nana*" (Milan, 1889), and "*Dopo l'Ave Maria*" (Milan, 1897), very succ., "*La Locandiera*" (comedy in 3 acts), a symphony, etc.

Dont (dônt), (1) **Jos. Val.,** Georgenthal, Bohemia, 1776—Vienna, 1833; 'cellist. (2) **Jakob,** Vienna, 1815—1888; son of above; violinist and composer.

Dongelli (dôn-jĕl'-lē), **Dom.,** Bergamo, 1790—Bologna, 1873; tenor.

Door (dōr), **Anton,** b. Vienna, June 20, 1833; pupil of Czerny and Sechter; court pianist at Stockholm; 1859 teacher at the Imp. Inst., Moscow; 1864 prof. at the Cons.; 1869 1st prof. Vienna Cons., resigned 1901; has edited classical and instructive works.

Dopp'ler, (1) **Albert Fr.,** Lemberg, 1821—Baden, near Vienna, 1883; flutist, conductor, professor, and dram. composer. (2) **Karl,** b. Lemberg, 1826; bro. of above; flutist, and conductor; c. operas, incl. "*Erzebeth*" in collab. with his bro. and Erkel. (3) **Arpad,** b. Pesth, June 5, 1857; son and pupil of (2); pupil of Stuttgart Cons., later pf.-teacher; 1880–83 New York; returned to Stuttgart Cons., also since 1889 chorusm. at the ct.-Th.; c. opera "*Viel Lärm um Nichts*" (Leipzig, 1896); suite, *Festouvertüre*, etc.

Dörffel (dĕrf'-fĕl), **Alfred,** b. Waldenburg, Saxony, Jan. 24, 1821; pupil at Leipzig of Fink, Muller, Mendelssohn, etc.; mus.-libr. Leipzig City Library; critic and editor; 1885 Dr. phil. h. c., Leipzig U.

Do'ria, Clara, (1) v. MRS. C. K. ROGERS. (2) v. KLOUS, A.

Döring (dä'-rĭng), (1) **G.,** Pomerendorf, near Elbing, 1801—1869; cantor; pub. choral books and historical essays. (2) **Karl,** b. Dresden, July 4, 1834; pupil Leipzig Cons.; 1858, Dresden Cons.; 1875, prof.; c. suites for string-orch., Grand Mass, etc.

Dorn, (1) **H. (L. Edm.),** Königsberg, Nov. 14, 1804—Berlin, Jan. 10, 1892; pupil of Berger, Zelter, and Klein, Berlin; ct.-cond. at Königsberg; cond. Cologne; founded the "Rheinische Musikschule," which, 1850, became the Cologne Cons.; cond. Royal Opera, Berlin; teacher and critic; notable composer of 12 operas, symphonies, etc. (2) **Julius Paul,** b. Riga, June 8, 1833; son and pupil of above; pianist; teacher in Poland, Cairo, and Alexandria; 1865–68 cond. the Crefeld "Liedertafel"; since pf.-teacher at the R. Hochschule, Berlin, with title "Royal Prof."; c. over 400 works, incl. 3 masses with orch. (3) **Otto,** b. Cologne, Sept. 7, 1848; son and pupil

Digitized by Google

of (1); studied at Stern Cons., took the Meyerbeer scholarship (1st prize), 1873; lives in Wiesbaden; c. succ. opera "*Afraja*" (Gotha, 1891); symphony, "*Prometheus*"; overtures, "*Hermannsschlacht*," and "*Sappho*," etc. (4) **Edward,** Pen-name of **J. L. Röckel.**

Dörner (dĕr'-nĕr), **Armin W.,** b. Marietta, Ohio, June 22, 1852; studied in Berlin, Stuttgart and Paris; pf.-prof. Cincinnati Coll. of Music; pub. "*Technical Exercises.*"

Dornheckter (dôrn'-hĕk-tĕr), **Robert,** Franzburg, Pomerania, 1839—Stralsund, 1890; conductor, organist and composer.

Dorus-Gras (dō-rü-grăs), **Julie Aimée Josèphe** (rightly) **Van Steenkiste** (Dorus, stage-name); Valenciennes, 1805 — Paris, 1896; operatic soprano; created important rôles.

Doss (dôs), **Adolf von,** Pfarrkirchen, Lower Bavaria, 1825—Rome, 1886; Jesuit priest and dram. composer.

Dötzsch (dĕtsh), **Aug.,** 1858—Wiesbaden, 1882; 'cellist.

Dotzauer (dôt'-tsow-ĕr), (1) **Justus J. Fr.,** Hasselrieth, near Hildburghausen, 1783—Dresden, 1860; 'cellist, and dram. composer. (2) **Justus B. Fr.,** Leipzig, 1808—Hamburg, 1874; son of above; teacher. (3) **K. L.** ("**Louis**"), b. Dresden, Dec. 7, 1811; son and pupil of (1); 'cellist.

Douay (doo-ĕ'), **Georges,** Paris, Jan. 7, 1840; pupil of Duprato; amateur composer of operettas, etc.

Dourlen (door-lăñ), **Victor Chas. Paul,** Dunkirk, 1780—Batignolles, near Paris, 1864; prof. and dram. composer.

Dow'land, (1) **John,** Westminster, London, 1562—London, April, 1626; lutenist and composer to Christian IV. of Denmark. (2) **Robert,** 1641; son of above; lutenist and editor.

Draeseke (drā'-zĕ-kĕ), **Felix Aug. Bhd.,** b. Coburg, Oct. 7, 1835; important composer; pupil of Rietz, Leipzig Cons., and of Liszt at Weimar; 1864–74 Lausanne Cons., except 1868–69, in the R. M. S. at Munich; 1875 Geneva, then Dresden as teacher; 1884 prof. of comp. at the Cons.; c. 4 operas; "*Sigurd*," "*Gudrun*" (Hanover, 1884), "*Bertrand de Born*" (book and music), and the succ. "*Herrat*" (Dresden, 1892); 3 symphonies (op. 40 "*Tragica*," in C); Grand Mass with orch.; "*Akademische Festouvertüre*"; symphonic preludes to Calderon's "*Life a Dream*," Kleist's "*Penthesilea*" (both MS.), etc.; wrote treatises and a "*Harmony*" in verse.

Draghi (drā'-gē), (1) **Antonio,** Ferrara, 1635—Vienna, 1700; c. 87 operas, 87 festival plays, etc. (2) **Gio. Bat.,** 1667—1706, harpsichordist, organist and composer, London.

Dragonnet'ti, Dom., Venice, April 7, 1763—London, April 16, 1846; called "the Paganini of the contrabasso"; composed, played and taught.

Drath (drät), **Th.,** b. Winzig, Silesia, June 13, 1828; pupil of Marx; cantor at Bunzlau Seminary; Royal "Musikdirector"; composer and theorist.

Draud (drowt) (**Drau'dius**), **Georg,** Davernheim, Hesse, 1573—Butzbach, 1635; pub. "*Bibliotheca Classica*," and other musical works of great informational value.

Drechsler (drĕkhs'-lĕr), (1) **Jos.,** Wallisch-Birken (Vlachovo Brezi), Bohemia, 1782—Vienna, 1852; organist, conductor and dram. composer. (2) **Karl,** Kamenz, 1800 — Dresden, 1873; 'cellist teacher.

Dregert (drā'-gĕrt), **Alfred,** Frankfort-on-Oder, 1836—Elberfeld, 1893; conductor, dir. and composer.

Dresel (drā'-zĕl), **Otto,** Andernach, 1826—Beverly, Mass., 1890; composer.

Dress'ler, (1) **Louis Raphael,** b. New York, 1861; son and pupil of (2) **Wm.** (a conductor at N. Y.); lives there as pianist and composer.

Digitized by Google

Dreszer (drĕsh'-ĕr), **Anastasius W.**, b. Kalisch, Poland, April 28, 1845; a brilliant pianist at 12; studied with Döring, Krebs, and Früh, Dresden Cons.; lived in Leipzig; 1868, Halle; founded a music-school of which he is still dir.; c. 2 symphonies, opera "*Valmoda*," etc.

Dreyschock (drī'-shŏk), (1) **Alex.**, Zack, Bohemia, Oct. 15, 1818—Venice, April 1, 1869; one of the most dextrous of pf.-virtuosi; c. an opera, etc. (2) **Raimund**, Zack, 1824—Leipzig, 1869, br. of above; leader. His wife (3) **Elisabeth** (née **Nose**), Cologne, 1832, a contralto. (4) **Felix**, Leipzig, Dec. 27, 1860; son of (1); pianist; student under Grabau, Ehrlich, Taubert, and Kiel at the Berlin Royal Hochschule; prof. Stern Cons., Berlin; c. a vln.-sonata (op. 16), etc.

Drieberg (drē'-bĕrkh), **Fr. J. von**, Charlottenburg, 1780—1856; writer on Greek music; dram. composer.

Drobisch (drō'-bĭsh), (1) **Moritz W.**, b. Leipzig, Aug. 16, 1802; from 1842 prof. of phil., Leipzig Univ.; pub. important treatises on the mathematical determination of relative pitches. (2) **Karl L.**, Leipzig, 1803—Augsburg, 1854; bro. of above; c. 3 oratorios.

Dröbs (drĕps), **J. And.**, near Erfurt, 1784—Leipzig, 1825; organist.

Drouet (droo-ā), **L. Franç. Ph.**, Amsterdam, 1792—Bern, Sept. 30, 1873; flutist and composer.

Dubois (dū-bwä) (1) (**Clément Fran.**) **Th.**, b. Rosnay, Marne, Aug. 24, 1837; studied at Rheims, then under Marmontel, Bénoist, Bazin, and Thomas (fugue and cpt.) at Paris Cons.; took Grand prix de Rome with the cantata "*Atala*"; also first prizes in all departments; sent from Rome a Solemn Mass (perf. at the Madeleine in 1870), a dram. work, "*La Prova d'un Opera Seria*," and 2 overtures; returned to Paris as a teacher; cond. at Saint-Clotilde; since organist at the Madeleine; 1871 prof. of harm. at the Cons.; 1891 prof. of comp.; 1894, elected to Acad.; 1896, dir. of the Cons., and officier of the Legion of Honour; c. 4 operas; oratorios: "*Les Sept Paroles du Christ*" (1867), "*Le Paradis Perdu*" (1878) (city of Paris prize), and "*Nôtre Dame de la Mer*" (1897); cantatas; masses, etc.; 3 overtures, incl. "*Frithioff*." (2) **Léon**, b. Brussels, Jan. 9, 1849; pupil of the Cons., took Grand prix de Rome. Since 1890 second cond., Th. de la Monnaie, Brussels; c. 3 operas, ballet, symphonic poem, "*Atala*," etc.

Duburg, **Matthew**, London, 1703—1767; violinist and conductor.

Ducange. Vide CANGE, DU.

Ducis (dü-sē), **Benoît** (**Benedictus Ducis**), b. Bruges, 1480; important composer; not to be confused with Benedictus of Appenzell.

Dufay (dü-fĕ'), **Guill.**, ca. 1400—Cambrai, Nov. 27, 1474; a canon; said to have inv. white (open) notes.

Dugazon (dü-gă-zôñ), **Louise-Rosalie** (née **Lefèvre**), Berlin, 1753—Paris, 1821; untrained singer in light opera, so charming in both young and old rôles as to give rise to the descriptive terms "Jeunes Dugazon," and "Mères Dugazon."

Dug'gan, Jos. Francis, b. Dublin, July 10, 1817; opera-conductor and teacher in various cities in America, also Paris and London; c. succ. operas, "*Pierre*," and "*Léonie*," and 3 not produced; 2 symphonies, etc.

Duiffopruggar (rightly **Tieffenbrücker**) (dwĕf'-fō-proog'-gär or tĕf'-fĕn-brük-ĕr), (1) **Gaspar**, Freising, Bavaria, 1514—Lyons, 1572; long considered the first vln.-maker; went to Lyons in 1553, naturalised in 1559, and made violas da gamba and lutes. Other instr.-makers of the same surname were (2) **Wendelin**, (3) **Leonhard**, (4) **Leopold**, (5) **Ulrich**, and (6) **Magnus**. The latest made lutes at Venice, 1607.

Digitized by Google

Dulcken (dool'-kĕn), (1) **Louise** (née **David**), Hamburg, 1811—London, 1850. a sister of Fd. David; pianist. (2) **Fd. Quentin**, London, June 1, 1837—Astoria, N. Y., 1902; son of above; pupil of Mendelssohn, Moscheles, Gade, Hauptmann, Becker and F. Hiller; prof. Warsaw Cons.; toured in Europe; lived for years in New York; c. an opera, "*Wieslav*"; a mass, etc.

Dulon (doo'-lōn), **Fr. L.**, Oranienburg, near Potsdam, 1769 — Würzburg, 1826; a blind flutist and composer.

Dulong (doo'-lôngk), (1) **Fz. Henri von**, b. Hamm, Westphalia, Feb. 26, 1861; tenor, studied with Vannucini in Florence; toured as concert-singer. (2) **Magda von** (née **John**), b. Halle, Feb. 29, 1872; wife of above; concert-alto; studied with Hromada, Frau Joachim, and Gerster; first sang as **Magda Lossen.**

Dun, Finlay, Aberdeen, 1795—1853; viola-player, singing-teacher, editor and composer.

Dun'ham, H. Morton, b. Brockton, Mass., July 27, 1853; pupil N. E. Cons., and Boston Univ. Coll. of Mus.; has taught in both places since; pub. "*Organ School*"; 2 organ-sonatas, etc.

Duni (doo'-nē), **Egidio Romualdo,** Matera, near Otranto, Feb. 9, 1709 —Paris, June 11, 1775; pupil of Durante; his first opera, "*Nerone*," prod. Rome, 1735, with great succ., triumphing over Pergolesi's last opera "*Olimpiado*," which the generous Duni said was too good for the public, declaring himself "frenetico contre il pubblico Romano"; he c. French operettas with such succ. that he settled in Paris, where he is considered the founder of French opera-bouffe; c. 13 Italian operas and 20 French.

Dunk'ley, Fd. (Louis), b. London, England, July 16, 1869; pupil of G. A. Higgs, Bainbridge, J. Higgs (cpt.), and E. H. Turpin (comp.); and at R. A. M. (Scholarship), under Parry, Bridge, Martin, Gladstone, Sharpe and Barnet; 1893, dir. at St. Agnes' School, Albany, N. Y.; also organist since 1897 at Trinity M. E. Ch.; pub. "*The Wreck of the Hesperus*," ballade for soli, chor., and orch., etc.; 1889 took prize of 50 guineas with orch. suite.

Dunoyer (dün-wä-yā'). Vide GAUCQUIER.

Dun'stable (Dunstaple), John, Dunstable, Bedfordshire, England, 1400 (?)—Walbrook, Dec. 24, 1453; called by Tinctor one of the "fathers" of counterpoint.

Dupont (dü-pôn), (1) **Pierre,** Rochetaillée, near Lyons, April 23, 1821—Saint-Étienne, July 25, 1870; c. the words and tunes of popular and political songs which Reyer wrote out; provoked such riots that Napoleon banished him, 1851. (2) **Joseph** (ainé), Liège, 1821—1861; violinist; prof. and dram. composer. (3) **J. Fran.,** Rotterdam, 1822—Nürnberg, 1875; violinist and dram. composer. (4) **Aug.,** Ensival, near Liège, 1828—Brussels, 1890; composer. (5) **Alex.,** Liège, 1833—1888; bro. of above; pub. a "*Répertoire dramatique Belge*." (6) **Jos.** (le jeune), b. Ensival, near Liège, Jan. 3, 1838; bro. of (3), pupil at Liège and Brussels Cons., took Grand prix de Rome at Brussels; 1867 cond. at Warsaw; 1871, in Moscow; 1872, prof. of harm., Brussels Cons.; cond. Th. de la Monnaie, the Society of Musicians, and the Popular Concerts. (7) **Jos. D.,** d. The Hague, June 26, 1867; bro. of above; dir. German Op. at Amsterdam.

Duport (dü-pôr), (1) **J. P.,** Paris, 1741 —Berlin, 1818; 'cellist. (2) **J. L.,** Paris, 1749—1819; more famous bro. of above; also 'cellist; composer and writer.

Duprato (dü-prä'-tō), **Jules Laurent,** Nîmes, 1827—Paris, 1892; prof. of harm. and dram. composer.

Duprez (dü-prā'), **L. Gilbert,** Paris, 1806—1896; tenor and composer.

Digitized by Google

Dupuis (dū-pwē), (1) **José (Joseph Lambert)**, Liège, 1833—Nogent-sur-Marne, 1900; opera-bouffe singer. (2) **Sylvain**, Liège, Nov. 9, 1856; pupil Liège Cons., 1881 Prix de Rome; now teacher of cpt. and cond. of a singing-society; c. 3 operas, incl. the succ. com. opera "*L'idylle*," 3 cantatas, symphonic poem, "*Macbeth*," etc.

Dupuy (dū-pwē). Vide PUTEANUS.

Durand (rightly **Duranowski**) (dū-răn or doo-răn-ôf'-shkĭ), (1) **Auguste Frédéric**, b. Warsaw, 1770; violinist and cond., son of a court-mus. (2) **Émile**, b. St.-Brieue, Côtes du Nord, Feb. 16, 1830; while still a pupil at the Paris Cons. he was appointed teacher of an elementary singing-class; 1871 prof. of harm; dram. composer and writer. (3) **Marie Auguste**, Paris, July 18, 1830; pupil of Benoist, 1849–74 organist at various churches; 1870 est. mus.-pub. business of "Durand et Schönewerk," later "Durand et Fils"; a critic and composer.

Durante (doo-răn'-tĕ), **Fran.**, Fratta Maggiore, Naples, March 15, 1684—Naples, Aug. 13, 1755; director and conductor, with salary of less than $100 per annum; he is an important teacher and composer of the "Neapolitan School"; c. 13 masses, etc.

Durastanti (doo-ră-stăn'-tē), **Margarita**, ca. 1695 Italian prima donna, of wonderful popularity in London.

D'Ur'fey, Thos., Exeter, ca. 1649—Feb. 26, 1723; operatic composer and editor.

Dürrner (dĭr'-nĕr), **Ruprecht Jns. Julius**, Ansbach, Bavaria, 1810—Edinburgh, 1859; composer, writer, editor.

Durutte (dū-rūt), **Fran. Camille Ant.**, Ypres, East Flanders, 1803—Paris, 1881; wrote a new but erroneous system of harm.; c. operas, etc.

Du(s)sek (Dušek, Duschek) (doos'-sĕk or better doo'-shĕk), (1) **Fz.**, Chotiborz, Bohemia, 1736—Prague, 1799; composer, pianist and teacher. (2) **Joséphine**, b. Prague, 1756; pianist, composer, singer. (3) **J. Ladislaus**, Caslav (Tschaslau), Bohemia, Feb. 9, 1761—Saint-Germain-en-Laye, March 20, 1812; a boy-soprano at Iglau, pupil of Father Spenar at the Jesuit College; organist Jesuit Church, Kuttenburg, for 2 years; studied theology at Prague Univ., also music; became organist of Saint-Rimbaut's, Mechlin; lived Bergen-op-Zoom; Amsterdam; The Hague, 1783; studied with C. P. E. Bach, Hamburg; became famous pianist and performer on Hessel's "Harmonica," Berlin and St. Petersburg; lived in Lithuania a year at Prince Radziwill's Court; lived Italy, Paris, London; 1792 m. (4) **Sofia Corri** (b. Edinburgh, 1775; a singer, harpist and composer). He entered a mus.-business with his father-in-law, 1800, failed and fled to Hamburg to escape creditors. He was in the service of various Princes, and (1808) of Prince Talleyrand in Paris. A pioneer among Bohemian and Polish virtuosi and composers he disputed with Clementi the invention of the "singing-touch." Prod. 2 English operas in London with success, and pub. a Mass (comp. at the age of 13), oratorios and church-music; pub. nearly 100 works for pf., incl. 12 concertos, 80 sonatas with vln.; 53 sonatas for pf.-solo, etc.; pub. a "*Method*."

Dustmann (doost'-măn), **Marie Luise** (née **Meyer**), Aix-la-Chapelle, 1831—1899; soprano.

Dütch (dütsh), b. Denmark—d. Frankfurt-on-Main, 1863; prominent Russian composer.

Duval (dū-văl'), **Edmond**, b. Enghien, Hainault, Aug. 22, 1809; pupil Paris Cons., 1828–32, when he was dismissed for irregular attendance; at Mechlin became interested in Janssen's studies of Gregorian music; was commissioned by the Bishop to revise the church-ritual, and visited

Digitized by Google

Rome; he pub. "revised version," etc., of ecclesiastical song, which Fétis declares altogether wrong.

Duvernoy (or **Duvernois**) (dü-vĕrnwä), (1) **Fr.**, Montbéliard, 1765—Paris, 1838; prof. at the Cons.; composer. (2) **Charles**, Montbéliard, 1766—Paris, 1845; bro. of above; clarinettist; prof. and composer. (3) **Chas. Fran.**, Paris, 1796—1872; singer. (4) **H. L. Chas.**, b. Paris, Nov. 16, 1820; son of (3); pupil of Halévy and Zimmermann, Paris Cons.; 1839, assist.-prof.; 1848, prof. there of solfeggio; composer. (5) **Victor Alphonse**, Paris, Aug. 31, 1842; pupil of Bazin and Marmontel Paris Cons.; took first pf. prize; now teacher of piano at the Cons.; a Chev. of the Legion of Honour, and officier of public instruction; 1892 prod. the succ. opera "*Sardanapale*" (Lyons), also opera "*Helle*" (Gr. Opéra, 1896); his symph. poem, "*La Tempête*," won the City of Paris prize. (6) **J. Bapt.**, composer and pf.-teacher, Paris, 1825.

Duysen (doï'-sĕn), **Jes Lewe**, b. Flensburg, Aug. 1, 1820; 1860 founded a pf. factory at Berlin.

Dvořák (dvôr'-shäk), **Antonin**, b. Mühlhausen, Bohemia, Sept. 8, 1841; chief of Bohemian composers; son of an inn-keeper, who wished him to be a butcher, but he learned the vln. from the schoolmaster, and at 16 entered the Prague Org.-Sch. under Pitzsch, earning a livelihood as violinist in a small orchestra; graduated in 1862, became vla.-player at the Nat. Theatre. He was 33 before an important comp. was prod., a hymn for male chorus and orch., which attracted such attention that 1875 he received a government stipend and devoted himself to composition. 1891 Mus. Doc. Cambridge Univ.; 1892–95 dir. Nat. Cons., New York; since has lived at Prague; 1901, director of the Prague Cons; 1902, prod. opera "*Armida*," Pilsen Nat. Th. He is a strong believer in nationalism in music, and provoked much controversy by advising American composers to found their school on the harmonic and melodic elements of plantation-music. In his 5th symphony, op. 95, "*From the New World*," he made some use of such a manner. His other comp. are: Bohemian operas "*The King and the Charcoal-Burner*" (Prague, 1874); "*Wanda*" (1876); "*Selma Sedlák*" (1878); "*Turde Palice*" (1881); "*Dimitrije*" (1882); "*The Jacobins*" (1889); "*Rusalka, the Water Nixie*" (Nat. Th. Prague, 1901); oratorio "*St. Ludmila*" (Leeds Mus. Fest., 1886); *Requiem Mass*, op. 89, with orch. (Birmingham Fest., 1891); cantatas "*The Spectre's Bride*," op. 69, with orch. (Birmingham Fest., 1885), and "*The American Flag*" (N. Y., 1895); *Hymn of the Bohemian Peasants*, for mixed ch.; hymn for mixed ch. and orch.; "*Stabat Mater*" with orch. (London, 1883); Psalm 149 with orch.; 5 symphonies; 3 orchestral ballades, "*Der Wassermann*," "*Die Mittagshexe*," and "*Das goldene Spinnrad*"; 2 sets of symphonic variations for orch.; overtures, "*Mein Heim*," "*Husitska*," "*In der Natur*," "*Othello*," "*Carneval*"; concertos for 'cello, pf., vln.; "*Slavische Tänze*," and "*Slavische Rhapsodien*"; scherzo cappriccioso for orch.; string-sextet; 2 string-quintets; pf.-quintet; 6 string-quartets; 2 pf.-quartets; a string-trio; 2 pf.-trios; mazurek for vln. with orch.; serenade for wind with 'cello and double-bass; notturno for string-orch.; pf. music, "*Legenden*," "*Dumka*" (Elegy), "*Furiante*" (Boh. natl. dances); "*Klänge aus Mahren*," and "*Silhouetten*" for pf. 4-hands; violin-sonata, op. 57; songs, etc.

Dwight, J. Sullivan, Boston, Mass., 1813—1893; editor and critic; one of the founders of the Harvard Musical Association; was a member of the Brook Farm Community; 1852–

Digitized by Google

81, edited "*Dwight's Journal of Music.*"

Dykes (Rev.), **J. Bacchus,** Kingston-upon-Hull, Eng., 1823—St. Leonard's, 1876; conductor.

Dyne, John, suicide, Oct. 30, 1788; English alto singer and composer.

E

Eager, John, b. Norwich, 1782; violinist and teacher.

Eames (āmz), **Emma,** b. (of American parents) at Shanghai, Aug. 13, 1867; at 5 went with her mother, her first teacher, to Bath, Maine; pupil of Miss Munger at Boston; 1886–88 at Paris, of Madame Marchesi (voice), and Pluque (acting, etc.); 1888, engaged at the Op.-Com., but made début with succ. at the Gr. Opéra, March 13, 1889, as Juliette in Gounod's "*Roméo et Juliette*," a rôle previously sacred to Patti; sang at the Opera for 2 years, creating "Colombe" in St.-Saens' "*Ascania*" and as "Zäire" in De La Nux's opera; 1891, Covent Garden in "*Faust*;" m. the painter Julian Story the same year, and in Oct. appeared in New York; since then she has sung regularly in N. Y. and London, except 1892–93, at Madrid, and 1895–96, during ill-health; her "Sieglinde" is perhaps her best rôle.

East'cott, Richard, Exeter, 1740—Livery Dale, Devonshire, 1828; writer and composer.

Eb'den, Thos., Durham, 1738—1811; organist and composer.

Ebeling (ā'-bĕ-lĭng), (1) **J. G.,** Lüneburg, ca. 1620—Stettin, 1676; prof. and composer. (2) **Chp. Daniel,** Garmissen, near Hildesheim, 1741—Hamburg, 1817; prof. and writer.

Ebell (ā'-bĕl), **H. K.,** Neuruppin, 1775—Oppeln, 1824; conductor and dram. composer.

Eberhard (1) **von Freisingen** (ā'-bĕr-härt fōn frī'-zĭng-ĕn), **Eberhar'dus Frisengen'sis,** Benedictine monk, 11th cent.; wrote on the scale of pipes and bell-founding. (2) **J. Aug.,** Halberstadt, 1739—Halle, 1809; professor.

Eberl (ā'-bĕrl), **Anton,** Vienna, June 13, 1766—March 11, 1807; famous pianist, conductor and dram. composer.

Eberlin (ā'-bĕr-lēn), (1) **Daniel,** Nürnberg, ca. 1630—Cassel, 1691; contrapuntist and violinist; famous as a composer in his day. (2) (or **Eberle**) **J. Ernst,** Jettenbacht, Swabia, 1702—Salzburg, 1762; conductor and composer.

Ebers (ā'-bĕrs), **K. Fr.,** Cassel, 1770—Berlin, 1836; conductor and dram. composer.

Eberwein (ā'-bĕr-vīn), (1) **Traugott Maximilian,** Weimar, 1775—Rudolstadt, 1831; dram. composer. (2) **Karl,** Weimar, 1786—1868, bro. of above; dram. composer.

Eccard (ĕk'-kärt), **J.,** Mühlhausen, Thuringia, 1553—Berlin, 1611; important composer of church-music.

Eccles (ĕk'-kĕls), (1) **John,** London (?), 1668—Kingston, Surrey, 1735; son and pupil of the violinist, (2) **Solomon E. C.** His brother (3) **Henry,** was violinist and composer. (4) **Solomon Thomas,** bro. of above, also violinist.

Eck (ĕk), (1) **J. Fr.,** Mannheim, 1766—Bamberg (?), 1809 (1810?); violinist and composer. (2) **Fz.,** Mannheim, 1774—insane, Strassburg, 1804; bro. and pupil of above; violinist.

Eckelt (ĕk'-ĕlt), **J. Val.,** Wernigshausen, near Erfurt, 1680—Sondershausen, 1734; writer.

Ecker (ĕk'-ĕr), (1) **K.,** Freiburg, Baden, 1813—1879; composer. (2) **Wenzel,** pen-name of **W. Gericke.**

Eckert (ĕk'-ĕrt), **K. Ant. Florian,** Potsdam, 1820—Berlin, 1879; at 10 c. an opera, at 13 an oratorio; court-conductor and dram. composer.

Ed'dy, Clarence H., b. Greenfield, Mass., June 23, 1851; pupil of J. G. Wilson and Dudley Buck; 1871 of Haupt and Löschhorn (pf.); toured in Germany, Austria, Switzerland,

Digitized by Google

and Holland; 1874, organist, Chicago; 1876, dir. Hershey School of Musical Art; later m. its founder Mrs. S. B. H.; toured America and Europe, 1879 gave 100 recitals at Chicago without repeating a number; for some years cond. Chicago Philh. Vocal Soc.; c. organ and church music, etc.; pub. "*The Church and Concert Organist*," "*The Organ in Church*" (1887), and transl. Haupt's "*Cpt. and Fugue*" (1876).

Ed'son, Lewis, Bridgewater, Mass., 1748—Woodstock, N. Y., 1820; pub. a coll. of hymns, etc.

Ed'wards, Julian, b. Manchester, England, 1855; pupil Sir H. Oakley, Edinburg, then of Macfarren, London; 1875, pianist to Carl Rosa Opera Co.; 1877, cond. Royal Eng. Opera Co. and prod. "*Victorian*" Covent Garden. 1880, prod. "*Corinne*" at St. James's Hall, London; cond. Engl. Opera at Covent Garden, and prod. 2 operas, "*Corinne*" and "*Victorian*" at Sheffield, 1883; came to the U. S., 1889, and prod. with success various comic operas, incl. "*Madeleine or the Magic Kiss*" (Boston, 1894), and "*Brian Boru*" (N. Y., 1896); "*The Wedding Day*," "*The Jolly Musketeer*," "*Princess Chic*" (1899), "*Dolly Varden*" (N. Y., 1902), and "*When Johnny Comes Marching Home*"; prod. also romantic opera "*King Rénés Daughter*"; c. gr. opera "*Elfinella*" (MS.), symphonies, overtures, etc.

Eeden (ā'-dĕn), **Jean Baptiste van den,** b. Ghent, Dec. 26, 1842; pupil of Ghent and Brussels Cons.; 1st prize for comp. (1869) with the cantata "*Faust's Laaste Nacht*"; 1878 dir. of Cons. at Mons.; c. opera, "*Numance*" (Antwerp, 1897), 4 oratorios and the trilogy "*Judith*," 2 cantatas with orch., a symph. poem, "*La Lutte au XVI. Siècle*," etc.

E'gan, Eugene, Irishman, less than four feet tall; 1740 built organ in Lisbon Cathedral.

Egenolff (or **Egenolph**) (ā'-gĕn-ôlf), **Chr.,** ca. 1485; a slovenly and piratical German mus.-printer.

Eggeling (ĕg'-gĕ-lĭng), **(Eduard,** Brunswick, 1813—Harzburg, 1885; pf.-teacher, writer and composer.

Egghard (ĕg'-härt), **Julius** (pen-name of Count Hardegen), Vienna, 1834—1867; composer.

Egli (āl'-yē or ā'-glē), **Johann Heinrich,** Seegraben, canton Zurich, 1742—1810; c. "*Oden*," etc.

Ehlert (ā'-lĕrt), **Louis,** Königsberg, 1825—Wiesbaden, 1884; teacher and critic; conductor and composer.

Ehmant (ā'-mänt), **Anselm,** 1832—Paris, 1895; conductor, teacher and writer.

Ehnn-Sand (ān'-zänt), **Bertha,** b. Pesth, 1848 ('45 ?); dramatic soprano, pupil of Frau Andriessen.

Ehrlich (ār'-lĭkh), (1) **Chr. Fr.,** Magdeburg, 1810—1887; conductor, singing-teacher, and dram. composer. (2) **Alfred H.,** b. Vienna, Oct. 5, 1822; pupil of Henselt, Bocklet, Thalberg (pf.), and Sechter (comp.); court-pianist to King George V.; 1864–72 pf.-teacher Stern Cons., and 1866–98 critic in Berlin; composer and editor.

Eibenschütz (ī'-bĕn-shŭts), (1) **Albert,** b. Berlin, April 15, 1857; pianist; pupil of Reinecke and Paul, Leipzig Cons., won the Diploma of Honour. 1876–80, prof. in Charkoff (Russia); 1880–84 at Leipzig Cons., then Cologne Cons.; 1893, dir. Cologne Liederkranz; 1896, 1st pf.-prof. Stern Cons., Berlin; c. pf.-sonatas, etc. (2) **Ilona,** Pesth, May 18, 1872; cousin of above; pianist; at 5 she played in a concert with Liszt; 1878–85; pupil of Hans Schmitt; 1885–89, studied with Frau Schumann; lives in Vienna and makes tours thence.

Eichberg (īkh'-bĕrkh or ĭch'-bŭrg), (1) **Julius,** b. Düsseldorf, June 13, 1824—Boston, Mass., Jan. 18, 1893; violinist and notable teacher; c. 4 operettas, etc. (2) **Oskar,** Berlin, 1845—1898; singing-teacher, conductor, critic, editor, and composer.

Digitized by Google

Eichborn (īkh'-bôrn), **H. L.**, b. Breslau, Oct. 30, 1847; studied pf., flute, trumpet, horn, etc., at an early age; at 14 pupil of the trumpeter Ad. Scholz; studied theory with Dr. E. Bohn; became a Waldhorn virtuoso; 1882 inv. the Oktav (or soprano) Waldhorn; wrote musical essays, etc.; cond. at Gries, near Bozen; editor, writer and composer.

Eichhorn (īkh'-hôrn), (1) **J. Paul E.**, 1787—1823; court-musician, Coburg; his sons (2), **J. G. Ernst**, 1822–44, and (3) **J. K. Ed.**, 1823–97, performed on the vln. respectively at 6 and 7.

Eilers (ī'-lĕrs), **Albert**, 1831—Darmstadt, 1896; basso cantante.

Eisfeld (īs'-fĕlt), **Th.**, Wolfenbüttel, April 11, 1816—Wiesbaden, Sept. 16 (?), 1882; important figure in New York music; 1848–66 previously conductor at Wiesbaden; then of "Concerts Viviennes," Paris.

Eissler (īs'-lĕr), (1) **Marianne**, b. Brünn, Nov. 18, 1865; violinist, pupil of Hessler; her sister, (2) **Emma**, is a pianist.

Eitner (īt'-nĕr), **Rob.**, b. Breslau, Oct. 22, 1832; pupil of Brosig; 1853, teacher at Berlin; est. a pf.-sch., 1863; important for work in musical literature, and research in 16th and 17th centuries, Dutch music, etc.; c. "Biblical opera," "*Judith*"; overture to "*Der Cid*"; etc.

Elandi (ā-lăn'-dē), **Rita**, b. Cincinnati, O.; soprano; pupil of Marchesi, Paris; sang in Italy, Spain, and Germany; created "Santuzza" in "*I Pagliacci*" in English with Carl Rosa Opera Co.; 1900, in N. Y. with American Opera Co.

El'dering, Bram, b. Groningen, Holland, July 8, 1865; violinist; studied with Poortmann, Hubay, and Joachim; Konzertmeister Berlin Philh.; then do. in Meiningen ct.-chapel.

Elers (ā'-lĕrs) (called **El'erus**), **Fz.**, Uelzen, ca. 1500—1590, Hamburg; teacher, director, and composer.

Elewyck (văn ā'-lŭ-vēk), **Xavier Victor** (Chevalier) **van**, Ixelles les Bruxelles, Belgium, 1825—in an insane asylum, Zickemont, 1888; writer.

El'gar, Edw. Wm., b. Broadheath, Worcester, Engl., June 2, 1857; important English composer, violinist, and organist; cond. Worcester Instrumental Soc., 1882–89; 1885–89, organist at St. George's; 1891, lived in Malvern; c. oratorio, "*The Light of Life*" (1896); "*The Dream of Gerontius*" (1900); 2 cantatas; a choral suite; concert-overtures, "*Froissart*," and "*Cockaigne*" (1901); 6 Scenes from the Bavarian Highlands, for chorus and orch. (1896); Spanish serenade for ch. and orch.; romance for vln. and orch.; church-music; pcs. for vln. and pf.; organ-sonata; songs, etc.

Elias (ā'-lī-ăs), **Salomonis**, monk at Saint-Astère, Perigord, wrote in 1274 the oldest extant book of rules for improvised counterpoint.

Elisi (ā-lē'-zē), **Filippo**, Italian tenor in London, 1765.

El'la, John, Thirsk, Yorkshire, 1802—London, 1888; violinist, lecturer and writer.

El'ler, Louis, Graz, 1819—Pau, 1862; vln.-virtuoso; c. "*Valse Diabolique*," a "*Rhapsodie Hongroise*," etc., for vln.

El'lerton, J. Lodge, Chester, 1807—London, 1873; dram. composer.

El'liott, Jas. Wm., Warwick, Engl., Feb. 13, 1833; pupil of Macfarren; organist various churches; since 1874 at St. Mark's, London; c. 2 operettas, etc.

El'lis, Alex. J., London, 1814—Kensington, 1890; writer on musical science.

Elmblad (ĕlm'-blăt), **Jns.**, b. Stockholm, Aug. 22, 1853; bass; studied with Stockhausen and Garcia; 1876, Wagner chose him for "Donner" (Rheingold), but his father, a prof. of theology, objected; 1880, he went into opera and sang in various cities, as well as in London and America;

Digitized by Google

1896, sang "Fafner" at Bayreuth; since 1897 at ct.-Th., Stockholm.

Elmenreich (ĕl'-mĕn-rīkh), **Albert,** 1856, actor in the Court Th. at Schwerin.

Elsenheimer (ĕl'-zĕn-hī-mĕr), **Nicholas J.,** b. Wiesbaden, 1866; pupil of his father and of Jakobsthal, Strassburg, LL.D., Heidelberg; 1890, America; 1891, prof. at Coll. of Music, Cincinnati; c. cantata "*Valerian*," with orch. "*Belshassar*," etc.

Elsner (ĕls'-nĕr), **Jos. Xaver,** Grottkau, Silesia, 1769—Warsaw, 1854; writer and composer of 19 operas.

El'son, Louis Chas., b. Boston, April 17, 1848; writer and teacher; pupil of Kreissmann (singing), Boston, and Gloggner-Castelli (theory), Leipzig; edited the *Vox Humana;* then on the *Music Herald;* for years critic of the *Boston Courier*, now of the *Advertiser;* since 1881 prof. of theory and lecturer on the orch. and musical history at N. E. Cons.; has lectured on music with much success; pub. "*Curiosities of Music*," "*The History of German Song*," "*The Theory of Music*," "*The Realm of Music*," "*German Songs and Songwriters*," "*European Reminiscences*," "*Syllabus of Musical History*," and "*Great Composers and Their Work*" (1899), "*The National Music of America* (1900), "*Home and School Songs*"; c. operettas, songs, and instr.-works; transl. and arranged over 2,000 songs, operas, etc.

El'terlein, Ernst von. Vide GOTTSCHALD.

El'vey, (1) **Stephen,** Canterbury, 1805—Oxford, 1860; organist. (2) Sir **George (Job),** Canterbury, 1816—Windlesham, Surrey, 1893; bro. of above; c. oratorios.

Elwart (ĕl'-värt), **Antoine Aimable Elie,** Paris, 1808—1877; violinist and dram. composer.

Em'erson, Luther Orlando, b. Parsonsfield, Mass., Aug. 3, 1820; cond. and composer.

Em'ery, Stephen Albert, Paris, Maine, Oct. 4, 1841—Boston, April 15, 1891; prof. of harm. and cpt.; asst.-ed. *Musical Herald;* graceful composer and pop. theorist.

Emmerich (ĕm'-mĕr-īkh), **Robt.,** Hanau, 1836—Stuttgart, 1891; composer.

Encke (ĕnk'-ĕ), **H.,** Neustadt, Bavaria, 1811—Leipzig, 1859; pianist and composer.

Enckhausen (ĕnk'-how-zĕn), **H. Fr.,** Celle, 1799—Hanover, 1885; court-organist, pianist and director.

Engel (ĕng'-ĕl), (1) **Jn. Jakob,** Parchim, Mecklenburg, 1741—1802; dir. and composer. (2) **David Hn.,** Neuruppin, 1816—Merseburg, 1877; organist, writer and dram. composer. (3) **K.,** Thiedenweise, near Hanover, 1818—suicide, London, 1882; organist and writer. (4) **Gv. Ed.,** Königsberg, 1823—Berlin, 1895; singing-teacher, composer and theorist. (5) **Pierre Emile,** b. Paris, Feb. 15, 1847; tenor; studied with Duprez; début, Th. Italien, 1869; then sang in New Orleans, Brussels, and since 1889 at Paris.

En'na, Aug., b. Nakskov, Denmark, May 13, 1860; grandson of an Italian soldier in Napoleon's army; son of a shoemaker; self-taught in pf. and instrumentation, and had almost no teaching in vln. or theory; went with a small orch. to Finland (1880); played various insts., even a drum before a circus-tent; returned to Copenhagen; prod. the operetta "*A Village Tale*" (1880) in provincial theatres; played at dancing-lessons, and gave pf.-lessons at 12 cents an hour; 1883, cond. for a small provincial troupe, for which he wrote act-tunes, and 10 overtures; pub. songs, pf.-pcs., an orchl. suite, and a symphony; this gained him, through Gade's interest, the Ancker scholarship, enabling him to study in Germany (1888-89). After producing an operetta "*Areta*," he prod. with unequalled succ. for a Dane, the opera "*The*

Digitized by Google

Witch," 1892, at the R. Opera House, Copenhagen. The opera "*Cleopatra*" (Copenhagen, 1894) failed, but 1895, with new cast, was succ. as also "*Aucassin and Nicolette*" (Copenhagen, 1896; Hamburg, 1897). Opera "*Aglaia*," in MS. Pub. a vln.-concerto, etc.

E'noch & Co., London music-pub. firm, est. 1869.

Épine (dĕ-lā-pē'-nĕ), **Francesca Margerita de l'.**, extremely popular Italian singer and harpsichordist in London, from ca. 1698—1718, when she m. Dr. Pepusch; her sister sang in London from 1703–1748 as Maria Gallia.

Epstein (ĕp'-shtīn), (1) **Julius**, b. Agram, Aug. 14, 1832; pupil of Lichtenegger, Halm (pf.), and Rufinatscha (comp.); from 1867 prof. of pf. Vienna Cons. His two daughters, (2) **Rudolfine** ('cellist), and (3) **Eugénie** (violinist), toured Austria and Germany, 1876–77.

Érard (ā'-rār), (1) **Sébastien**, Strassburg, April 5, 1752—near Paris, Aug. 5, 1831; notable piano-maker and inventor; inv. a "Clavecin Mécanique"; the "Piano organisé," finally the double-action mechanism, which made a new instr. of the harp (v. D. D.); perfected in 1811 his greatest achievement, the repetition action of the piano (v. D. D.). His successor as a piano-maker was his nephew, (2) **Pierre** (1796—1855), succeeded by Pierre Schaffer (d. 1878); the present head is the Count de Franqueville.

Eratos'thenes, Cyrene, 276—Alexandria, Egypt, 195 B.C.; writer.

Erb (ĕrp), **M. Jos.**, b. Strassburg, Oct. 23, 1860; pupil of St.-Saëns, Gigout, and Loret, Paris; now lives in Strassburg as teacher and organist at the Johanniskirche and the Synagogue; c. a symphony; a symphonic suite; sonatas and "dram. episode" "*Der letzte Ruf*" (Strassburg, 1895), with some succ., etc.

Er'ba, Don Dionigi, nobleman and composer at Milan, 1694; Händel appropriated some of his best works.

Erbach (ĕr'-bäkh), **Chr.**, Algesheim, Palatinate, ca. 1560—Augsburg, 1628; composer and organist.

Er'ben, Robert; 1894, conductor at Frankfort-on-M.; 1896, at Mannheim; prod. the succ. 1-act opera "*Enoch Arden*" (Frankfort-on-M., 1895), and a "fairy comedy," "*Die Heinzelmännchen*" (Mayence, 1896).

Erdmannsdörffer (ĕrt'-mäns-dĕrf-fĕr), (1) **Max**, b. Nürnberg, June 14, 1848; pupil Leipzig Cons., and in Dresden of Rietz; 1871–80, ct.-cond., Sondershausen; 1882, dir. Imp. Mus. Soc. at Moscow, and prof. at the Cons.; 1885, founded a students' orch. society; returned to Germany, cond. the Bremen Philh. Concerts till 1895; 1896, cond. Symphony Concerts St. Petersburg; 1896, cond. at the ct.-Th., Munich; c. "*Prinzessin Ilse*," "a forest-legend"; and other works for soli, chor. and orch.; overture to Brachvogel's "*Narciss*," etc.; 1874 he m. (2) **Pauline Fichtner Oprawik**, b. Vienna, June 28, 1847 (1851 ?); pupil of Pirkhert and Liszt; court-pianist.

Erhard (ĕr'-härt) (called **Erhar'di**), **Laurentius**, b. at Hagenau, Alsatia, 1598; cantor at Frankfort-on-Main, 1640, etc.

Erk (ĕrk), (1) **Adam Wm.**, Herpf, Saxe-Meiningen, 1779—Darmstadt, 1820; organist and composer. (2) **Ludwig (Chr.)**, Wetzlar, 1807—Berlin, 1883; son of above; conductor. (3) **Fr. Albrecht**, Wetzlar, 1809—Düsseldorf, 1879; bro. of above; pub. the "*Lehrer Commersbuch*," etc.

Erkel (ĕr'-kĕl), (1) **Franz** (or **Ferencz**), Gyula, Hungary, Nov. 7, 1810—Pesth, June 15, 1893; the father of Hungarian opera; conductor and prof., composer of operas incl. "*Hunyddy László*" and "*Bank Bán.*" (2) **Alexander** (or **Alexius**), Pesth, 1846—1900, son of above;

Digitized by Google

dir. of Philh. Conc., Pesth, 1875–93; 1896, dir. Royal Opera, Pesth; prod. opera "*Tempefői*" (Pesth, 1883). (3) **Gyula,** son of (1), prof. at Acad. of Mus., Pesth; conductor for many years at R. Opera.

Erlanger (ĕr-läń-zhā), (1) **Camille,** b. Paris, May 25, 1863; pupil of Délibes, Paris Cons.; 1888 took Grand prix de Rome with cantata "*Velleda*"; c. symphonic piece, "*La Chasse Fantastique*"; dram. legend, "*Saint Julien L'Hospitalier*" (Paris, 1896); the succ. lyric drama "*Kermaria*" (Paris, Op.-Com., 1897), etc. (2) Baron **Frédéric d'** (pen-names **Fr. Regnal** or **Federico Ringel**), son of a banker; prod. succ. opera "*Jehan de Saintré*," Hamburg (1894), and mod. succ. opera "*Inez Mendo*" (London, 1897).

Er'ler, (1) **Hermann,** b. Radeberg, near Dresden, June 3, 1844; 1873 est. a mus.-pub. business (now Ries and Erler); editor and critic. (2) **Ernst II.,** Duke of Saxe-Coburg-Gotha, Coburg, 1818—Keinhardsbrunn, 1893; dram. composer. (3) **Fz. Anton,** Georgenthal, Bohemia, 1745—Gotha, 1805; violinist and orch.-leader. (4) **H. Wm.,** Brunn, 1814—Nice, 1865; vln.-virtuoso; toured, then lived in London; composer. (5) **Heinrich,** b. Dresden, Sept. 19, 1846; nephew of above; pupil of Pesth Cons., 1872; barytone Leipzig Th., then studied with Rebling and became tenor; 1875, Royal Opera, Berlin. (6) **Alfred,** ca. 1855—Paris, 1898; writer.

Errani (ĕr-rä'-nē), **Achille,** Italy, 1823—New York, 1897; operatic tenor and notable singing-teacher in N. Y.

Errera (ĕr-rā'-rä), **Ugo,** b. Venice, Oct. 25, 1843; composer.

Ert'mann, Baroness, ca. 1778—Vienna, 1848; pianist; intimate friend of Beethoven.

Eschmann (ĕsh'-män), **Jn. K.,** Winterthur, Switzerland, 1826—Zurich, 1882; pianist, teacher and composer at Leipzig.

Escudier (ĕs-kūd-yā), two brothers, of Castelnaudary, Aude, (1) **Marie,** 1819—1880, and (2) **Léon,** 1821—Paris, 1881; journalists.

Eslava (ĕs-lä'-vä), **Don Miguel Hilario,** Banlada, Navarra, 1807—Madrid, 1878; court-conductor, editor and theorist.

Espagne (ĕs-päkh'-nĕ), **Fz.,** Münster, Westphalia, 1828—Berlin, 1878; director and editor.

Es'ser, H., Mannheim, 1818—Salzburg, 1872; court-conductor.

Es'sipoff (or **Essipova**) (ĕs-sĭ-pôf'-ä), **Annette,** b. St. Petersburg, Feb. 1, 1851; pianist; pupil of Wielhorski and Leschetizky, whom she m. 1880; début, 1874, St. Petersburg; toured Europe with great succ.; toured America (1876); 1885, pianist to the Russian Court; 1893, pf.-prof. St. Petersburg Cons.

Este (or **Est, East, Easte**), (1) **Thomas,** London music-printer, ca. 1550—1625. (2) **Michael,** son of above; 17th cent. composer.

Esterházy (esh'-tĕr-hä-zē), Count **Nicholas,** 1839—Castle Totis, Hungary, 1897; generous patron of music.

Est'wick, Rev. **Sampson,** D.D., 1657—1739; English composer.

Ett (ĕt), **Kaspar,** Erringen, Bavaria, 1788—Munich, 1847; court-organist and composer.

Eulenburg (tsoo oi'-lĕn-boorkh), **Ph.,** Graf **zu,** b. Königsberg, Feb. 12, 1847; Royal Prussian Ambassador, Stuttgart; c. songs (words and music).

Eulenstein (oi'-lĕn-shtīn), **Chas.,** b. Heilbronn, Würtemberg, 1802; virtuoso on the Jew's harp and guitar.

Euler (oi'-lĕr), **Leonhardt,** Basel, 1707—St. Petersburg, 1783; acoustician.

Euter'pe, patroness of flute-players, the Muse of Music.

Ev'ans, Chas. S., 1778—1849; English alto and composer.

Everard (ĕv-ŭ-rär), **Camille Fran.,** b. Dinant, Belgium, Nov. 15, 1825; basso; pupil of Liège Cons., **Paris**

Digitized by Google

Cons. (Ponchard), and of Rossi and Manzini, Naples; sang Naples, 1847–50; studied with Lamperti; sang in various cities; 1870–90, prof. of singing St. P. Cons.; 1890, Kiev Conservatoire.

Evers (ā'-vĕrs), **K.**, Hamburg, 1819—Vienna, 1875; pianist and composer.

Evesham (ēvz'-ăm), Monk of. Vide ODINGTON.

Ewer & Co., London mus.-publishers; founded 1820 by **J. J. Ewer**, succeeded by E. Buxton; 1860, W. Witt; 1867, became Novello, Ewer & Co.

Eweyck (ā'-vīk), **Arthur van**, b. Milwaukee, U. S. A., May 27, 1866; studied with Felix Schmidt, Berlin, where he lives as concert and oratorio barytone.

Eximenio (ĕx-ĭ-mā'-nĭ-ō), **Ant.**, Balbastro, Aragon, 1732—Rome, 1798; Jesuit priest; had historical controversy with Padre Martini.

Eybler (ī'-blĕr), **Jos.** (later, in 1834, **Edler von Eybler**), Schwechat, near Vienna, 1765—Schönbrunn, 1846; conductor and composer.

Eyken (ī'-kĕn), (1) **Simon van** (or **Eycken**; **du Chesne**). Vide QUERCU. (2) **(Eijken), Jan Albert van**, Amersfoort, Holland, 1822—Elberfeld, 1868; organist and composer; c. valuable chorals, etc. (3) **Gerard Isaac van**, bro. of above; organist and teacher at Utrecht from 1855.

Eymieu (ĕm'-yŭ), **Henri**, b. Saillans Drôme, France, May 7, 1860; a lawyer, but studied with E. Gazier (theory) and Widor (comp.); now lives in Paris as writer and critic for "*Le Ménestrel*," etc.; c. a stage-piece, "*Un Mariage sous Néron*" (Paris, 1898), and an oratorio, "*Marthe et Marie*" (Asnières, 1898), etc.

F

Faber (fā'-bĕr), (1) **Nikolaus (Nicol)**, priest at Halberstadt, 1359–61, built there what is considered the first organ made in Germany. (2) **Nikolaus (II.)**, a native of Botzen, Tyrol; pub. "*Rudimenta musicae*," Augsburg, 1516. (3) **Heinrich**, "Magister," d. Lichtenfels, Oelsnitz, Saxony, 1552; rector of a school, whence he was expelled for satirical songs against the Pope; then rector of Brunswick; pub. a pop. book of rudiments. (4) **Benedikt**, Hildburghausen, 1602—Coburg, 1631; composer.

Fabozzi (fä-bôd'-zē), **Genaro**, b. Italy; blind pianist; court-pt. to Dowager Queen, prof. at Inst. for Blind, Naples.

Fabio. Vide URSILLO.

Fabri (fä'-brē), (1) **Stefano** (*il maggiore*), b. Rome, ca. 1550; 1599—1601, conductor. (2) **Stefano** (*il minore*), Rome, 1606—1658; conductor and composer. (3) **Annibale Pio** (called **Balino**), Bologna, 1697—Lisbon, 1760; tenor, etc.

Fabricius (fä-brē'-tsĭ-oos), (1) **Werner**, Itzehoe, 1633—Leipzig, 1679; composer. (2) **J. Albert**, Leipzig, 1668—Hamburg, 1736, son of above; professor.

Faccio (fät'-chō), **Franco**, Verona, March 8, 1841—Monza, July 23, 1891; an important composer; criticised as Wagnerite; notable cond.; prof. at Milan Cons. (harmony, later cpt.) Vide BOITO.

Faelten (fĕl'-tĕn), **K.**, b. Ilmenau, Thuringia, Dec. 21, 1846; studied as a school-boy with Montag; for 6 years orchestra-violinist; 1867 studied with J. Schoch, Frankfort, and was for 10 years friend of Raff; 1868–82 Frankfort; 1878 Hoch Cons.; 1882–85 Peabody Institute, Baltimore, U. S. A.; 1885–97 N. E. Cons., Boston; dir. 1890–97; 1897 founded the Faelten Pf.-School (Teachers' Seminary), at Boston; pub. textbooks.

Fago (fä'-gō), **Nicola** (called "**Il Tarentino**"), Tarento, 1674—1730 (?); c. oratorio, masses; prod. several very succ. operas.

Digitized by Google

Fahrbach (fär'-bäkh), (1) **Jos.,** Vienna, 1804—1883; flutist, conductor, and composer. (2) **Ph.** (Sr.), Vienna, 1815—1885; conductor and dram. composer. (3) **Wm.,** Vienna, 1838—1866; conductor and composer. (4) **Ph.** (Jr.), Vienna, 1843—1894; son of (2); conductor.

Faignient (fīn-yäñ), **Noë,** b. Antwerp, ca. 1570, Flemish contrapuntist.

Fair'lamb, J. Remington, b. Philadelphia, Jan. 23, 1837; studied in Paris and Florence; 4 years in Zurich as consul; organist Phila., etc., and from 1884 New York, St. Ignatius; c. grand opera "*Valérie*" (MS.), etc.

Faisst (fīst), **Immanuel G. Fr.,** Essligen, Würtemberg, 1823—Stuttgart, 1894; organist.

Falcke (fälk), **Henri,** Paris, 1866—May, 1901; pupil of Saint-Saëns, Massenet, Dubois, and Mathias, Paris Cons.; won 1st prizes in pf. and harm.; studied in Germany; pub. a useful text-book on arpeggios.

Falcon (fäl-kôṅ), **M. Cornélie,** Paris, 1812—1897; soprano singer.

Faliero (fäl-ī-ā'-rō), **Nina,** b. Naples, April 10, 1878; studied with Mme. Kraus; toured widely in concert; lives at Geneva.

Faik Mehlig (fälk mā'-lĭkh), **Anna,** b. Stuttgart, June 11, 1846; studied at the Cons., also with Liszt; toured as concert pianist throughout Germany, England, and America; court-pianist to the king of Würtemberg.

Faltin (fäl'-tēn), **R. Fr.,** b. Danzig, Jan. 5, 1835; pupil of Markell, Schneider, and Leipzig Cons. Since 1869 lives at Helsingfors, Finland, as cond.; pub. "*Finnish Folk-Songs*" and a "*Finnish Song-Book.*"

Faminzin (fä-mēn'-tsēn), **Alex. Sergievitch,** Kaluga, Russia, 1841—Ligovo, near St. Petersburg, 1896; critic and dram. composer.

Fan'ing, Eaton, b. Helston, Cornwall, May 20, 1850; pupil of the R. A. M., took Mendelssohn Scholarship in 1873 and the Lucas Medal in 1876; 1894 Mus. Bac., Cantab.; since 1885 dir. music at Harrow School; c. 3 operettas, cantata for female voices, symphony in C minor, overture, "*The Holiday,*" etc.

Farabi. Vide ALFARÂBI.

Fargas y Soler (fär'-gäs ē sō-lär'), **Antonio,** Spanish writer, pub. "*Biografias de los Musicos,*" etc. (issued since 1866, in parts), etc.

Farinel'li, (1) **Carlo Broschi** (brôs'-kē), Naples, June 24, 1705—Bologna, July 15, 1782; famous male soprano; début 1722 at Rome; he sang with the utmost brilliancy and success, being only once overcome by a rival (Bernacchi) from whom he immediately took lessons; he joined the opposition to Händel in London, and Händel went into bankruptcy and took to oratorio. He amassed great wealth and became the chief adviser of Philip V. of Spain; biog. by Sacchi (Venice, 1784). (2) **Giu.,** Este, 1769—Trieste, 1836; org.; c. 60 operas.

Farkas (fär'-käsh), **Edmund** (Hung., **Ödön**), b. Puszta-Monostor (Heves), Hungary, 1852; important figure in national Hungarian music; of noble family, intended to be a civil engineer; but studied 3 years at the R. Mus. Acad., Pesth; next year became dir. at the Cons. at Klausenburg, Transylvania; was for a time op. cond. and wrote mus. articles; 1876, while still studying engineering, he prod. a 1-act opera "*Bayadér*" (Pesth); won the Haynald prize of 300 florins with a mass; c. also mixed choruses, and the orch. works "*Dawn*" (*Virradat*), "*Evensong*" (*Estidal*), "*Twilight*" (*Alkony*), and "*Dies iræ*"; a pop. symphony and 5 string-quartets; a prize "*Festouvertüre*"; and the operas "*Fairy fountain*" (*Tündérkorrds*), 1-act, (Klausenburg, 1892); "*The Penitent*" (*Veseklôk*) (Pesth, 1893); "*Balassa Balint,*" comic (Pesth, 1896); and "*The Blood-ordeal*" (*Tetemre Hivds*) (not prod.).

Digitized by Google

Far'mer, (1) **H.,** Nottingham, England, 1819—1891; violinist and organist. (2) **J.,** Nottingham, Aug. 16, 1836—July, 1901; nephew of above; pupil of Leipzig Cons. and of Spath; teacher in Zurich for some years; 1862–85 mus.-master at Harrow School, then organist at Balliol Coll., Oxford, where he founded a mus. society; edited song-books, etc.; c. an oratorio; a fairy opera; comic cantata; a requiem, etc.

Far'naby, Giles, English composer, 1580–98.

Far'rant, (1) **John,** English organist, ca. 1600. (2) **John,** English organist, Salisbury cath., ca. 1600. (3) **Richard,** d. Nov. 30, 1580; English organist and notable composer of church-music.

Farrenc (făr-răṅk), **Jacq. Hipp, Aristide,** Marseilles, 1794—Paris, 1865; teacher and composer. (2) **Jeanne Louise** (née **Dumont**), Paris, 1804—1875; wife of above, pf.-professor.

Far'well, Arthur, American composer; pupil of H. A. Norris, Boston, and of Humperdinck; founded at Newton Center, Mass., 1901, the "Wawan Press" for the artistic pub. of superior comps. by Americans; c. ballade for vln. and pf., and songs, etc.

Fasch (fäsh), (1) **Jn. Fr.,** Buttlestadt, near Weimar, 1688—Zerbst, 1758 (?); court-conductor, composer. (2) **K. Fr. Chr.,** Zerbst, 1736 — Berlin, 1800; cembalist; son of above; conductor.

Fauchey (fō-shē), **Paul,** former "chef du chant," Op. Com. Paris; prod. comic opera, 1897.

Faugues, Vincent (or **Fauques, Fa'gus, La Fage**) (fōg, fōk, lä fäzh), 15th cent. contrapuntist.

Faure (fōr), **J. Bapt.,** b. Moulins, Allier, Jan. 15, 1830; 1841, Paris Cons.; choir-boy at the Madeleine, and studied with Trevaux; took 1st prize for comic opera; 1852–76, at the Op. Com. as leading barytone with great succ.; 1857, teacher in the Cons.; since 1876 sang in concert; pub. "*L'Art du Chant.*"

Fauré (fō-rā), **Gabriel Urbain,** b. Pamiers, Ariège, May 13, 1845; pupil of Niedermayer, Dietsch, and Saint-Saëns; 1866, organist at Rennes, then at St.-Sulpice and St.-Honoré; 1885 took Prix Chartier for chamber-music; 1896 organist at the Madeleine, and prof. of comp., cpt., and fugue at the Cons. (vice Massenet); c. 1-act opera "*L'Organiste*" (1887); "*La Naissance de Vénus,*" for soli, chorus, and orch.; "*Chœur de Djinns*"; requiem; symphony; vln.-concerto; orchestral suite; 2 pf.-quartets; *Élégie,* for 'cello; *Berceuse and Romance,* for vln. and rch., a vln.-sonata (1878), etc.

Faust (fowst), **K.,** Neisse, Silesia, 1825—Bad Cudowa, 1892; bandm. and composer.

Faustina. Vide HASSE, FAUSTINA.

Favarger (fä-vär-zhā), **René,** Paris, 1815—Étretat, 1868; composer.

Favre (fävr), **Jules.** Vide V. M. WATSON.

Faw'cett, (1) **J.,** Kendal, England, 1789—Bolton, Lancashire, 1867; teacher and composer. (2) **J.** (jr.), Bolton, 1824—Manchester, 1887, son of above; organist and composer.

Fay, Amy, b. Bayou Goula, Miss., May 21, 1844; pianist and teacher, Chicago; pupil of Tausig, Kullak, Liszt; wrote the popular "*Music-Study in Germany*" (Chicago, 1881).

Fayolle (fī-yôl), **Fran. Jos. M.,** Paris, 1774—1852; mus. biographer and lexicographer.

Fayr'fax, Robt., Mus. Doc., Cantab and Oxon, 1504–11; organist and composer.

Fechner (fĕkh'-nĕr), **Gv. Th.,** Gross-Sarchen, Niederlausitz, 1801—Leipzig, 1887; writer.

Fedele (fā-dā'-lĕ). Vide TREU.

Federici (fā-dā-rē'-chē), **V.,** Pesara, 1764—Milan, 1827; went to London, where he became cembalist; returned to Italy in 1803 and prod. many succ. operas.

Digitized by Google

Federlein (fā'-dĕr-līn), **G. (H.)**, b. Neustadt-an-der-Aisch, near Nürnberg, Nov. 5, 1835; pupil of Munich Cons.; lives in New York; singing-teacher, composer and writer.

Felstein (fĕl'-shtīn) (called **Felstinen'sis**), **Sebastian von**, ca. 1530; church-conductor and composer, Cracow.

Feltre (dŭ fĕl'tr), **Alphonse Clarke**, Comte **de**, Paris, 1806—1850; dram. composer, etc.

Fenaroli (fā-nā-rō'-lē), **Fedele**, Lanciano, Abruzzi, 1730—Naples, 1818; teacher and composer.

Fen'ton, Lavinia, d. Greenwich, 1760; singer and actress at London.

Feo (fā'-ō), **Francesco**, b. Naples, ca. 1685; composer and teacher.

Ferlen'dis ———, b. Rome, ca. 1778; operatic contralto.

Fer(r)abosco (fĕr-rā-bŏs'-kō), (1) **Alfonso**, Italy, 1515; c. madrigals. (2) **Dom. M.**, Rome, 16th cent., member Papal Choir; composer. (3) **Costantino**, court-musician and composer at Vienna, 1591. (4) **Alfonso**, Greenwich, England, ca. 1580—1652; probably son of (1); composer. (5) **John**, d. 1682, son of (4); organist Ely Cathedral.

Ferrari, (1) **Benedetto** (called **della Tiorba** "the theorbist") (fĕr-rä'-rĕ dĕl-la tē-ôr'-bä), Reggio d'Emilia, 1597—Modena, 1681; court-conductor and dram. composer. (2) **Domenico**, Piacenza, (?)—Paris, 1780; violinist, conductor and composer. (3) **Carlo**, Piacenza, ca. 1730—Parma, 1789, bro. of above; 'cellist. (4) **Giacomo Gotifredo**, Roveredo, Tyrol, 1759—London, 1842; cembalist, writer, teacher, and composer. (5) **Francisca**, Christiania, ca. 1800—Gross-Salzbrunn, Silesia, 1828; harpist. (6) **Serafino Amadeo de'**, Genoa, 1824—1885; pianist and dram. composer. (7) **Carlotta**, b. Lodi, Italy, Jan. 27, 1837; pupil of Strepponi and Panzini (1844–50) of Mazzucato at Milan Cons.; wrote text and music of succ. operas "*Ugo*" (Milan, 1857); "*Sofia*" (Lodi, 1866); "*Eleanora d'Arborea*" (Cagliari, 1871); also masses; a *Requiem for Turin*, 1868, etc.

Ferreira (fĕr-rā'-ĕ-rā), **Da Costa, Rodrigo**, d. 1834 (37?); Portuguese writer.

Fer(r)et'ti, Giov., b. Venice, ca. 1540; composer.

Ferri (fĕr'-rē), (1) **Baldassare**, Perugia, 1610—Sept. 8, 1680; one of the most gifted and successful of singers; through a boyhood accident became a male soprano; possessed extraordinary endurance of breath, flexibility of voice, and depth of emotion; at 65 returned to Perugia; on his death left 600,000 crowns for a pious foundation. (2) **Nicolà**, Mola di Bari, Italy, 1831—London, 1886; Naples, singing teacher and dram. composer.

Ferrier (fĕr-rĭ-ā), **Paul Raoul Michel M.**, b. Montpelier, March 28, 1843; c. light operas for Paris.

Ferron (fĕr'-rôn), **Ad.**, 1892, conductor Th. Unter den Linden, Berlin; 1897 at Carl Th., Vienna; prod. at Berlin the burlesque "*Adam und Eva*" (1891), and other operettas.

Ferro'ni, V. Emidio Carmine, b. Tramutola, Italy, Feb. 17, 1858; pupil Paris Cons.; 1st prize in harm. and comp., 1880–83; 1881, asst.-prof. of harm. at the Cons.; since 1888 prof. of comp. at Milan Cons., and mus. dir. of the "Famiglia Artistica." 1897, Chevalier of the Ital. Crown; c. operas "*Rudello*" (Milan, 1892); and (text and mus. of) "*Ettore Fieramosca*" (Como, 1896).

Fes'ca, (1) **Fr. Ernst**, Magdeburg, 1789—Carlsruhe, 1826; violinist and composer. (2) **Alex. Ernst**, Carlsruhe, May 22, 1820—Brunswick, Feb. 22, 1859; son of above; brilliant pianist and dram. composer.

Fes'ta, (1) **Costanzo**, Rome, ca. 1490—April 10, 1545; singer and contrapuntist. (2) **Giu. M.**, Trani, 1771—Naples, 1839; violinist, conductor and composer. (3) **Francesca**,

Digitized by Google

Naples, 1778—St. Petersburg, 1836; operatic singer; m. Maffei.

Fest'ing, Michael Christian, London (?) 1680—1752; son of a flutist, of same name; conductor, violinist, and composer.

Feszler (fĕsh'-lĕr), **Eduard,** b. Neuberg, Bavaria, Oct. 5, 1841; operatic barytone; studied with Fz. Hauser, Munich.

Fétis (fā-tēs), (1) **François Joseph,** Mons, Belgium, March 25, 1784—Brussels, March 26, 1871; indefatigable scholar and historian; he worked 16–18 hours a day; his father, organist and conductor at the Cathedral, was his first teacher; he learned the vln., and c. at 9 a concerto for vln. and orch.; the same year became organist to the Noble Chapter of Saint Waudra; 1800–03 in the Paris Cons.; 1803, Vienna, for study of fugue, and master-work of German music; here began an investigation of Guido d'Arezzo's system and the history of notation. 1804 he started a short-lived mus. periodical. 1806 he began the 30 years' task (still unpub.) of revising the plain-song and entire ritual of the Roman Church. He m. a wealthy woman, and was enabled to pursue his studies comfortably till 1811, when her fortune was lost. He returned to the Ardennes and made researches into harmony, which led to his formulating the modern theory of tonality. 1813, organist and teacher at Douai; wrote "*La Science de l'Organist*," and "*Méthode élémentaire d'harmonie et d'accompagnement.*" 1818, Paris, where he prod. various operas with succ. 1821, prof. of comp. at the Cons., later librarian. 1827–35 founded and edited "*La Revue Musicale.*" In 1832 began historical lectures and concerts. 1833, cond. to King Leopold I., Brussels, and for 39 years dir. of the Cons. Cond., and 1845 member of, the Belgian Academy. On his wedding-jubilee a Mass of his was sung, and his bust was unveiled. In 1806, he began collecting and preparing for his great "*Biographie universelle des musiciens et bibliographie générale de la musique*" in 8 volumes (1837–1844). This invaluable monument is, like everything else of its kind, bristling inevitably with error, bias, and excess; yet is a standard of highest repute. Pub. many treatises and c. 6 operas (1820–32); 2 symphonies, an overture for orch.; masses, a requiem, motets, etc. Biog. in his Dictionary by L. Alvin (Brussels, 1874); and Gollmick (Leipzig, 1852). (2) **Ed. L. Fran.,** b. Bouvignes, near Dinant, May 16, 1812; son of above; editor; for years libr., Brussels Library; pub. "*Les musiciens Belges*" (1848). (3) **Adolphe L. Eugène,** Paris, 1820—1873; son and pupil of (1); pianist, teacher and dram. composer.

Feurich (foi'-rĭkh), **Julius,** Leipzig, 1821—1900; founded pf. factory, 1851.

Fevin (fū-văñ), **Ant. (Antonius) de,** ca. 1490 (?)—1515 (?); Netherlandish (?) contrapuntist; contemporary with Josquin Desprès, and rated second only to him. (2) **Robert (Robertus),** Cambrai, 15th cent.; c. masses.

Fiala (fē'-ä-lä), Lobkowitz, Bohemia, 1749—Donauschingen, 1816; oboist, 'cellist, composer, and conductor.

Fibich (fē'bĭkh), **Zdenko,** Seborschitz, Bohemia, Dec. 21, 1850—Prague, Oct. 1900; pupil at Prague, Leipzig Cons. (1865), and of Lachner; 1876 asst. cond. at the National Th., Prague; 1878, dir. Russian Church Choir; notable Czech dram. composer. Prod. at Prague 6 operas incl. "*Sarka*" (1898); c. the symphonic poems "*Othello*," "*Zaboj and Slavoj*," "*Toman and the Nymph*," and "*Vesna*"; "*Lustspiel Ouvertüre*," etc. "*A Night on Kaarlstein*," and other overtures.

Fiby (fē'-bē), **Heinrich,** b. Vienna, May 15, 1834; pupil of the Cons.; from 1857 city mus. dir., Znaim; founded a music-school and a society; c. 3 operettas; pop. male choruses, etc.

Digitized by Google

Ficher (fēkh'-ĕr), **Fd.**, Leipzig, 1821—New York, 1865; pianist and composer.

Fiedler (fēt'-lĕr), **August Max**, b. Zittau, Dec. 3, 1859; piano pupil of his father, and studied organ and theory with G. Albrecht; 1877–80 Leipzig Cons.; won the Holstein Scholarship; since 1882 teacher, Hamburg Cons.; c. a symphony, etc.

Field, (1) **John**, Dublin, July 16, 1782—Moscow, Jan. 11, 1837; a great though gentle revolutionist of music, to whom much of Chopin's glory belongs, for Field developed the more lyric manner of pf.-playing and carried it into his composition, in which he gave the piano-song or poem its first escape from the old stiff forms. He created the Nocturne, and many of his comps. in this form have practically every quality and mannerism characteristic of those of Chopin, who excelled him in passion, resource, and harmonic breadth. He was the son of a violinist, and grandson and pupil of an organist, who compelled him to practise so hard that he ran away, but was brought back and later was apprenticed to Clementi as a salesman. He also had lessons from C., and went with him to Paris in 1802, making a great stir with his interpretation of Bach's and Händel's fugues; he was kept at his salesman's tasks till 1804, when he settled at St. Petersburg as a teacher and pianist of great vogue. After touring Russia, in London, 1832, he played a concerto of his own at the Philh.; then to Paris; 1833 Belgium, Switzerland, Italy, where he was not a succ. Intemperance and fistula kept him nine months in a Naples hospital; whence he was rescued by a Russian family Raemanow and taken to Moscow, playing in Vienna with greatest succ.; but his health was lost and he died a few years later and was buried in Moscow. Besides 20 nocturnes (of which only 12 were so named by Field) he c. 7 concertos (No. 4 in E flat the most popular); 4 sonatas; "*Air russe*"; "*Air russe varié*" (4 hands); "*Chanson russe varié*," in D min.; polonaise; "*Reviens, reviens*," Romanza and Cavatina in E; 4 romances; 7 rondeaux; rondeau with 2 vlns., viola, and bass; variation in C; 2 divertissements with 2 vlns., viola, and bass; 2 fantasias; and pf.-exercises in all keys. (2) **Henry**, "Field of Bath," Dec. 6, 1797—May 19, 1848; pianist and teacher.

Fielitz (fōn fē'-lĭts), **Alexander von**, b. Leipzig, Dec. 28, 1860; pupil in Dresden of J. Schulhoff (pf.) and Kretschmer (comp.); he became operacond. in Zürich, Lübeck, and Leipzig (City Th.); a nervous disorder compelled his retirement; lives in Italy as a composer of sacred choruses, orch. pcs., songs, etc. His songs have attained much solid popularity.

Filippi (fē-lĭp'-pĭ) (1) **Giu. de**, Milan, 1825—Neuilly, near Paris, 1887; writer. (2) **Filippo**, Vicenza, 1830—Milan, 1887; critic, writer, and composer.

Fill'more, J. Comfort, Franklin, Conn., 1843—1898; studied at Oberlin (O.) Coll., and Leipzig Cons.; 1884–95 founder and dir. of Sch. of Mus. in Milwaukee; then mus. dir. Pomona Coll., Claremont, Cal.; pub. "*A Study of Omaha Indian Music*" (with Miss Fletcher and F. La Flesche; Peabody Museum, 1893); etc.

Filtsch (fĭltsh), **Karl**, Hermannstadt, Transylvania, 1831—Vienna, 1845; pianist; pupil of Chopin and **Liszt**; died at 15.

Finck (fĭnk), (1) **Heinrich**, 1482, conductor to John Albert I., Cracow; eminent contrapuntist. (2) **Hermann**, Pirna, Saxony, 1527—Wittenburg, 1558, grand-nephew of above; composer and writer. (3) **Henry Theophilus**, b. Bethel, Missouri, Sept. 22, 1854; prominent American critic and essayist; influential advocate of Wagner; lived in Oregon, then (1876) graduate of Harvard, having studied

Digitized by Google

theory and hist. of mus. with J. K. Paine; 1876, attended the first Bayreuth festival, and studied at Munich; pub. the valuable "*Wagner and His Works*" (N. Y., 1893, 2 vols., Germ. transl., Breslau, 1897); 1877–78, studied anthropology at Harvard; received a Fellowship and spent 3 years at Berlin, Heidelberg, and Vienna, studying comparative psychology and sending mus. letters to N. Y. *Nation;* has since been mus.-ed. of the N. Y. *Evening Post;* pub. "*Chopin, and other Mus. Essays,*" "*Paderewski and his Art,*" "*Songs and Song-Writers*" (1901); 3 books of travel: "*Pacific Coast Scenic Tour,*" "*Lotos-time in Japan,*" "*Spain and Morocco*"; and 2 important books on the psychology of love, "*Romantic Love and Personal Beauty,*" having reached 4 editions; "*Primitive Love and Love Stories*" (1900).

Fincke (fĭnk'-ĕ), **Fritz,** b. Wismar, May 1, 1846; pupil Leipzig Cons.; theorist and violinist, Frankfort, then organist at Wismar; 1879, teacher of singing, Peabody Inst., Baltimore; writer and composer.

Findeisen (fĭnt'-ī-zĕn), **Otto,** 1890, conductor Wilhelm-Th., Magdeburg, prod. succ. operetta "*Der Alte Dessauer*" (Magdeburg, 1890); and the succ. folk-opera "*Henings von Treffenfeld*" (ib. 1891).

Finger (fĭng'-ĕr), **Gf.,** b. Olmütz, Bavaria; in England, 1685–1701; then chamber-mus. to Queen of Prussia, till 1717.

Fink, Gf. Wm., Sulza, Thuringia, 1783—Halle, 1846; editor, writer, and composer. (2) **Chr.,** b. Dettingen, Würtemberg, Aug. 9, 1831; pupil Esslingen Seminary; Leipzig Cons., and Schneider, Dresden; till 1860 lived as organist and teacher, Leipzig; then teacher and organist, Esslingen, and prof. in 1862; composer.

Fink'enstein (shtīn), **Jettka,** b. Seni, Russia, March 22, 1865; alto; studied at Berlin Hochschule, and with Viardot Garcia; 1st. alto at Darmstadt ct.-theatre till 1891, then toured; lives in Breslau.

Fioravanti (fē-ôr-ä-vän'-tē), (1) **Valentino,** Rome, 1764—Capua, June 16, 1837; opera-cond. and composer. (2) **Vincenzo,** Rome, 1799—Naples, 1877, son of above; conductor and dram. composer.

Fiorillo (fē-ô-rĭl'-lō), (1) **Ignazio,** Naples, 1715—Fritzlar, near Cassel, 1787; court-conductor and composer. (2) **Federigo,** b. Brunswick, 1753 (?); son and pupil of above; viola player and composer.

Fiqué (fē-kā), **Karl,** b. Bremen, 1861; pupil of Leipzig Cons.; lives in Brooklyn, N. Y.; pianist and composer.

Fischel (fĭsh'-ĕl), **Adolf,** b. Königsberg, 1810; pupil of Spohr; cigar-dealer in Berlin; violinist and composer.

Fischer (fĭsh'-ĕr), (1) **Chr. Fr.,** Lübeck, 1698—Kiel, 1752; cantor and writer. (2) **Jn. Chr.,** Freiburg, Baden, 1733—London, 1800; oboist and composer. (3) **Chr. Wm.,** Konradsdorf, near Freiburg, 1789—Dresden, 1859; basso buffo. (4) **Ludwig,** Mayence, 1745—Berlin, 1825; operatic bass, of great range (D – a'). (5) **Michael Gotthard,** Alach, near Erfurt, 1773—Erfurt, 1829; cond. and composer. (6) **Anton,** Ried, Swabia, 1777—Vienna, 1808; composer. (7) **Ernst Gf.,** Hoheneiche, near Saalfeld, 1754—Berlin, 1831; prof. and acoustician. (8) **Gf. Emil,** Berlin, 1791—1841, son of above; singing-teacher and writer. (9) **K. L.,** Kaiserslautern, Bavaria, 1816—Hanover, 1877; court-conductor and composer. (10) **Ad.,** Uckermunde, Pomerania, 1827—Breslau, 1893; organist and composer. (11) **K. Aug.,** Ebersdorf, Saxony, 1828—Dresden, 1892; organist. (12) **Fz.,** b. Munich, July 29, 1849; 'cellist, pupil of H. Müller; 1870 soloist National Th., Pesth, under Hans Richter; later at Munich and Bayreuth with Wagner; 1877–79, court-conductor at Mannheim, then Munich. (13) **Paul,**

Digitized by Google

Zwickau, 1834—Zittau. 1894; cantor and writer. (14) **Ad.**, Brussels, 1847—insane in Brussels, 1891; 'cellist. (15) **Ignaz**, 1828—Vienna, 1877; conductor ct.-opera, Vienna. (16) **Josef**, 1828—Stuttgart, 1885; composer. (17) **Emil**, b. Germany, ca. 1835; notable German basso in Wagnerian rôles; début 1849; sang at Met. Op. N. Y. many years; 1899 m. Camille Seygard; divorced 1902.

Fischhof (fĭsh'-ôf), **Jos.**, Butschowitz, Moravia, 1804—Vienna, 1857; prof., composer and writer.

Fish, Wm., Norwich, 1775—ca. 1863; violinist and oboist.

Fish'er, (1) **John A.**, b. Dunstable, 1774, pf.-and organ-virtuoso; violinist and composer. (2) **Wm. Arms**, b. San Francisco, April 27, 1861; pupil of J. P. Morgan (org. and pf.), H. W. Parker, and Dvořák, New York; also studied singing in London; lives in Boston as teacher, composer of songs, and editor.

Fissot (fĭs-sō) **Alexis Henri**, Airaines (Somme), 1843—Paris, 1896; pf. and organ-virtuoso and composer.

Fitzenhagen (fĭts'-ĕn-häkh-ĕn), **Wm. K. Fr.**, Seesen, Brunswick, 1848—Moscow, 1890; 'cellist.

Fitzwilliam, Edward F., 1824—Jan. 30, 1857; English composer.

Fladt (flät), **Anton**, b. Mannheim, 1775; oboist and composer.

Flag'ler, Isaac van Vleck, b. Albany, N. Y., May 15, 1844; pupil of Beale at Albany, Batiste in Paris, etc.; organist various churches, then (1899) a publisher and concert-organist; Chautauqua-lecturer for 13 years; teacher at Syracuse and Cornell Universities and Utica Cons.; composer.

Flaxland (flăx-länd), **Gve. Alexandre**, Strassburg, 1821—Paris, 1895; pub., Paris.

Flégier (flā-zhā), **Ange**, b. Marseilles, Feb. 25, 1846; pupil of Marseilles Cons. and Paris Cons. 1870; returned to Marseilles; c. 1-act comic opera, "*Fatima*" (Mars. 1875), "*Ossian*," and "*Françoise de Rimini*," cantata, with orch., etc.

Fleischer (flī'-shĕr), (1) **Reinhold**, b. Dansau, Silesia, April 12, 1842; pupil of the R. Inst. for Church-music, and R. Akademie, at Berlin; 1870, organist at Görlitz and dir. Singakademie; 1885, Royal Mus. Dir.; c. a cantata, "*Holda*," etc. (2) **Oskar**, b. Zörbig, Nov. 1, 1856; studied in Italy on govt. stipend; pupil and, since 1896, successor of Spitta as Prof. Extraordinary, at the Berlin Univ., also custodian of the Royal Coll. of Mus. Instrs., and teacher of history at the Hochschule für Musik; pub. a study of neumes, 1895, etc. (3) **Fleischer-Edel** (ā'-dĕl), **Katharina**, b. Mülheim, Sept. 27, 1873; soprano; studied with Iffert; sings at court-opera, Dresden.

Flem'ming, Fr. Fd., Neuhausen, Saxony, 1778—Berlin, 1813; c. pop. "*Integer vitæ*," etc.

Floersheim (flārs'-hīm), **Otto**, b. Aix-la-Chapelle, March 2, 1853; pupil of Fd. Hiller, Cologne; 1875, New York; 1880, edited *The Musical Courier*, since 1894 manager of its Berlin Branch; c. "*Prelude and Fugue*," "*Scherzo*," for orch., etc.

Floridia (flō-rēd'-yä), **(Napolino) Pietro**, b. Modica, Sicily, March 5, 1860; pianist, pupil of S. Pietro a Majello, Naples; while there he pub. succ. pf.-pcs.; prod. succ. comic opera "*Carlotta Clepier*" (Naples, 1882), later burned the score, retired for 3 years to Sicily; toured 1885–86; 1888–90, prof. of pf. Palermo Cons.; 1889, his grand symphony won 1st prize of the Soc. del Quartetto, Milan; w. text and music of succ. opera "*Marussa*" (Venice, 1894); lives in Milan; c. (with Luigi Illica) "*La Colonia Libera*"; also "*Festouvertüre*" *serenata*, etc.

Florimo (flō'-rĭ-mō), **Fran.**, San Giorgio Morgeto, Calabria, 1800—Naples, 1888; writer, teacher, and composer.

Flo'rio, Caryl, pen-name of **Wm. Jas. Robjohn.**

Digitized by Google

Flor'izel: Vide REUTER.

Flotow (flō'-tō), **Friedrich**, Freiherr von, Teutendorf, Mecklenburg, April 27, 1812—Darmstadt, Jan. 24, 1883; composer of 2 extremely popular and melodious, also extremely light, operas; son of a landed nobleman; studied composition with Reicha, Paris; he fled from the July Revolution to Mecklenburg, where he c. 2 operettas; returning to Paris, he prod. "*Séraphine*," 1836, "*Rob Roy*," and the succ. "*Le Naufrage de la Méduse*," 1839, (given Hamburg, 1845, as "*Die Matrosen*"), in which he collaborated with Paloti and Grisar; 3 later works failed, incl. the ballet "*Lady Harriet*" (Opéra, 1843); afterwards rewritten with great succ. as "*Martha*" (Vienna, 1847). "*Alessandro Stradella*" (Hamburg, 1844; rewritten from a "pièce lyrique, "*Stradella*," Paris, 1837), made his name in Germany. He fled from the March Revolution (1848), and prod. "*Die Gross-fürstin*" (Berlin, 1853), and "*Indra*" (Berlin Opera, 1850); 3 later works failed. 1856–63, he was intendant of court-music, Schwerin, and c. a "Torch-Dance" and excellent music to Shakespeare's "*Winter's Tale*"; 1863–68, he prod. 2 operettas, 2 operas, and 2 ballets, without succ.; 1868, he retired to one of his estates, near Vienna, made visits to Vienna, Paris, Italy; 1870, "*L'Ombre*" (Paris, Op. Com., 1870; prod. in London, 1878, as the "*Phantom*") was very succ.; "*Naïda*" (Milan, 1873) and "*Il Fior d'Harlem*" (Turin, 1876) were revisions, and he rewrote "*Indra*" as "*l'Enchanteresse*" (Paris and London, 1878); Italy, "*Alma l'Incancatrice*"; Germany "*Die Hexe*"; after his death "*Rosellana*," "*Der Graf Saint-Mégrin*" (Cologne, 1884), and "*Die Musikanten*" (Hanover, 1887) were produced.

Flow'ers, Geo. French, Boston, England, 1811—1872, organist, teacher, composer, and writer.

Flügel (flü'-gĕl), (1) **Gustav**, Nienburg-on-Saale, July 2, 1812—Stettin, 1900; cantor, organist, writer, and composer. (2) **Ernest Paul**, b. Stettin, Aug. 31, 1844; son and pupil of above; studied at the R. Inst. for Church-music, and the Akademie, Berlin; private pupil of von Bülow; 1867, organist and teacher at the Prenzlau Gymnasium; in 1879, cantor, Breslau, and founded the "Flügelverein"; writer and composer.

Fo'dor, (1) **Jos.**, Vanlos, 1752—1828; violinist and composer. (2) **Josephine**, b. Paris, 1793; soprano; retired, 1833; daughter of above; m. the actor Mainvielle.

Foerster (fĕr'-shtĕr), **Ad. Martin**, b. Pittsburg, Pa., Feb. 2, 1854; important American composer; pupil of his mother and of Leipzig Cons.; 1875–76, teacher at Ft. Wayne (Ind.), Cons., then Pittsburg, Pa., where he still lives as a teacher of singing and pf.; c. "*Faust*" overture; march-fantasia; festival music, 2 suites (No. 1, "*The Falconer*"), festival march (May festival, 1891, under Seidl); "*Symphonic Ode to Byron*," and "*Dedication March*" (Carnegie Hall, Pittsburg); "*Thusnelda*," etc.

Foggia (fôd'-jä), **Fran.**, Rome, 1604—1688, composer and conductor.

Fogliani (fōl-yä'-nē), **Ludovici**, Modena, 15th cent.—ca. 1540; theorist and composer.

Foignet (fwän'-yā), (1) **Chas. Gabriel**, Lyons, ca. 1750—Paris, 1823; teacher. (2) **Fran.**, Paris, ca. 1780—Strassburg, 1845; tenor, later barytone and dram. composer.

Földesy (fül'-dĕ-shē), ——, b. Hungary; young 'cellist, succ. in London, 1902; son of a military bandman at Budapest; pupil of Becker.

Fo'ley ("Signor **Foli**"), **Allan Jas.**, Cahir, Tipperary, Ireland, 1842—Southport, England, Oct. 20, 1899; concert and operatic bass.

Folville (fôl-vĕ'-yü), (**Eugénie Émilie**) **Juliette**, b. Liège, Jan. 5, 1870; brilliant pianist, violinist, teacher,

Digitized by Google

conductor and composer; pupil of her father, a distinguished lawyer; studied vln. with Malherbes, Musin, and César Thomson; in 1879, début at Liège as concert-violinist; frequently directs her own orchestral works; annually conducts at Liège Cons. a concert of ancient music, and gives clavecin-recitals; prod. 1893, very succ. opera "*Atala*" (Lille, 1892; Rouen, 1893); 1898, pf. prof. at Liège Cons.; c. 3 orchestral suites: "*Scènes* (a) *champêtres*, (b) *de la mer*, (c) *d'hiver*," etc.

Fon'da, (Mrs.) **G. A.,** 1837—Louisville, 1897; wrote "*Life of Gottschalk*," etc., under pseud., "Octavia Hensel."

Fontaine (fôn'-tĕn), (1) **Mortier de,** v. MORTIER. (2) **Hendrik,** b. Antwerp, April 5, 1857; concert-bass; pupil of the Cons. and singing-teacher, 1883.

Fontana (fôn-tä'-nä), **Giov. Bat.,** d. Brescia, 1630; composer.

Foote, Arthur Wm., b. Salem, Mass., March 5, 1853; prominent American composer; pupil of B. J. Lang (pf.), S. A. Emery, and J. K. Paine (comp.) 1875, A. M. Harvard (for mus.); since 1878, organist of the first Unitarian Ch., Boston; pub. overture, "*In the Mountains*," symphonic prologue, "*Francesca da Rimini*," 'cello concerto; orch. suite and choral works, "*Farewell of Hiawatha*," "*The Wreck of the Hesperus*," and "*The Skeleton in Armour*"; pf.-quintet, quartet in C; pf.-trio in C min.; sonata for pf. and vln.; 2 string-quartets; pcs. for vln. and 'cello, and pf.-pcs.; 2 suites, and songs.

Forberg (fôr'-bĕrkh), **Robt.,** Lützen, 1833—Leipzig, 1880; mus. pub. at Leipzig.

Forbes, H., 1804—1859; Engl. organist, pianist, and dram. composer.

Forchhammer (fôrkh'-hăm-mĕr), **Th.,** b. Schiers, Gray Cantons, July 29, 1847; pupil of Stuttgart Cons.; 1885, organist at Magdeburg Cath.; 1888, Royal Mus. Dir.; writer and composer.

Ford, (1) **Thos.,** England, ca. 1580—1648; composer and writer. (2) **Ernest A. C.,** b. London, Feb. 17, 1858; pupil of Sullivan and Lalo; cond. Empire Th., London; prod. 2 operas; comic-opera, "*Jane Annie*"; a cantata; motet "*Domine Deus*" (for 250th anniv. of Harvard Univ.), etc.

For'kel, Jn. Nikolaus, Meeder, near Coburg, 1749 — Göttingen, 1818; historian, organist, harpist, and teacher.

For'mes, K. Jos., Mülheim-on-Rhine, 1816—San Francisco, 1889; opera-bass. His wife (2) a notable contralto in N. Y. (3) **Theodor,** Mülheim, 1826—Endenich, near Bonn, 1874; tenor, bro. of above.

Formschneider (fôrm'-shnī'-dĕr). Vide GRAPHÄUS.

Fornari (fôr-nä'-rē), **V.,** b. Naples, May 11, 1848; pupil of Sira (pf.) and Battista (comp.); c. operas, "*Maria di Torre*" (Naples, 1872), "*Salammbo*," "*Zuma*" (Naples, 1881), and 1-act opera-seria "*Un Dramma in Vendemmia*" (Florence, 1896), succ.

Fornasari (fôr-nä-sä'-rē), **Luciano,** Italian bass; début ca. 1828; toured widely and retired 1846.

Förner (fĕr'-nĕr), **Chr.,** Wettin, 1610—1678; organ-builder; ca. 1675, inv. the "wind-gauge."

Forqueray (fôrk-rē), *fils*, contemporary French composer.

Forster (fôr'-shtĕr), **G.,** (1) Amberg (?)—Nürnberg, 1568; editor and coll. (2) **G.,** (II), d. Dresden, 1587; double-bass; conductor. (3) **Nikolaus** (called **Fortius**), 1499—1535; contrapuntist. (4) (or **Förster**) **Kaspar,** Danzig, 1617—1673; composer, theorist and conductor. (5) **Wm.** (Sr.), Brampton, Cumberland, 1739—London, 1808; vln.-maker; his son and successor was (6), **Wm.,** London, 1764—1824.

Fŏr'ster (fĕr'-shtĕr), (1) v. FORSTER

Digitized by Google

(4). (2) **Chr.**, Bebra, Thuringia, 1693—Rudolstadt, 1745; organist, conductor and composer. (3) **Emanuel Aloys**, Neurath, Austrian Silesia, 1748—Vienna, 1823; theorist and composer. (4) **Jos.**, b. Osojnitz, Bohemia, Feb. 22, 1833; Prague School of Organists; organist in various churches; since 1887, Prague Cath.; prof. of theory, Prague Cons.; c. masses and requiems, org.-pcs; wrote a treatise on harmony. (5) Vide FOERSTER. (6) **Alban**, b. Reichenbach, Saxony, Oct. 23, 1849; violinist; pupil R. Blume, later of Dresden Cons.; leader at Carlsbad, Breslau, Stettin; 1871, court mus., and cond. Neustrelitz, 1881, teacher in Dresden Cons., cond. of the *Liedertafel*; since 1882, court-cond. at Neustrelitz, 1875; c. comic operas, ballet pantomime, orch. and chamber music, etc.

Forsyth', Bros., mus. publishers, London and Manchester.

Forti (fôr'-tē), **Anton**, Vienna, 1790—1859; barytone.

Fortlage (fôrt'-lä-gĕ), **K.**, Osnabruck, 1806—Jena, 1881; writer.

Förtsch (fĕrtsh), **Jn. Ph.**, Wertheim, Franconia, 1652—Eutin, 1732; conductor, singer, and dram. composer.

Fos'ter, (1) **Stephen Collins**, Lawrenceville (Pittsburg), Pa., July 4, 1826—New York, Jan. 13, 1864; chiefly self-taught as flageolet-player and composer; a writer of words and music of genuine American folk-song; he enjoyed enormous vogue, receiving $500 for the privilege of singing "Old Folks at Home" (or "Suwanee River") before its publication; c. 160 songs, incl. "My Old Kentucky Home," "Nellie was a Lady," and many war-songs; his melody, though simple, was rarely banal and has elements of immortality. (2) **(Myles) Birket**, b. London, Nov. 29, 1851; organist and composer; pupil of Hamilton Clarke, and at R. A. M. of Sullivan, Prout, and Westlake; 1873–74, organist at Haweis' Church; 1880–92, at the Foundling Hospital; then mus.-ed. for Boosey & Co.; c. 2 Evening Services; symphony, "*Isle of Arran*"; overtures, etc.

Fouqué (foo-kā), **P. Octave**, Pau, Basses-Pyrenées, 1844—1883; libr., Paris Cons.; critic and writer.

Fourneaux (foor-nō), **Napoléon**, Leard, 1808—Aubanton, 1846; improver of the reed instruments.

Fournier (foorn-yā), (1) **P. Simon**, Paris, 1712—1768; introducer of round-headed notes, and writer on history of music-types. (2) **Émile Eugène Alex.**, Paris, 1864—Joinville-le-Pont, 1897; pupil of Délibes and Dubois at Cons.; 1891 took 2d Grand prix de Rome, and 1892 Prix Cressent, for 1-act opera "*Stratonice*" (Gr. Opéra, Paris, 1892); c. opera "*Carloman*," etc.

Fox, Geo., b. 1854, Eng. (?); barytone, with various opera troupes in London and the provinces and c. pop. operettas, "*Robert Macaire*," 1887; "*The Corsican Brothers*," 1888, and "*Nydia*," 1892—all prod. at the Crystal Palace; c. cantatas, songs, etc.

Fradel (frā'-dĕl), **Chas. (Karl)**, b. Vienna, 1821; music-teacher New York, then London; composer.

Framery (frăm-rē), **Nicolas Ét.**, 1745—Paris, 1810; writer.

Francesco. Vide LANDINO.

Francesina (lä frăn-chā-sē'-nä), **La** (rightly **Elizabeth Duparc**), French singer in Italy, and, 1738–45, London, where she created Händelian rôles.

Franchetti (frăn-kĕt'-tē), (1) **Alberto** (Baron); b. Turin, Sept. 18, 1850; pupil of N. Coccon and F. Magi; then of Draeseke, and at the Munich Cons.; prod. "dram. legend" "*Asraële*" (Brescia, 1888); opera, "*Cristoforo Colombo*" (Genoa, 1892), "*Fior d'Alpe*" (Milan, 1894), "*Il Signor di Pourceaugnac*" (Milan, 1897), all succ.; c. a symphony, etc. (2) **Valerio**, b. Italy; violinist; nephew of above; opposed by his family he made succ. as "Oliveira"; played with succ. Berlin, 1892.

Digitized by Google

Franchinus (frăn-kē'-noos). Vide GAFORI.

Franchi-Verney (frăn'-kē-vĕr'-nā), **Giu. Ip.,** Conte della Valetta; b. Turin, Feb. 17, 1848; 1874 gave up law for music; 1875–77 under the pen-name "Ippolito Valetta" contributed to various papers; 1893 (?), m. Teresina Tua; c. succ. lyric sketch "*Il Valdese*" (Turin, 1885), and succ. ballet, "*Il Mulatto*" (Naples, 1896).

Franchomme (frăn-shŭm), **Auguste,** Lille, April 10, 1808—Paris, Jan. 21, 1884; 'cellist; teacher at the Cons. and composer.

Franck (frănk), (1) **Melchior,** Zittau, ca. 1580—Coburg, June 1, 1639; from 1603 court-cond. at Coburg; a prolific and important c. of secular and church-music, a pioneer in improving instrumental accompaniment; two of his chorales "*Jerusalem, das hochgebaute Stadt*," and "*Wenn ich Todesnöthen bin*," are still sung; he is said to have written the text for many hymns. (2) **Jn. W.,** Hamburg, 1641—Spain, 1688 (or later); opera-cond.; c. 14 operas. (3) (frăn), **César Auguste,** Liège, Dec. 10, 1822—Paris, Nov. 8, 1890; important and influential French composer; pupil Liège Cons., then of Paris Cons., where he took 1st prize for piano, and 2d for comp., also succeeding his organ-teacher, Benoist, as prof. there in 1872, and as organist at Ste. Clothilde; c. a notable symph. poem with chorus "*Les béatitudes*," symph. poem "*Le chasseur maudit*," a symphony in D minor, a succ. com. opera "*Hulda*" (Monte Carlo, 1894), 2 oratorios, an unfinished opera "*Ghisella*," a sonata for pf. and vln.; pf.-pcs.; chamber-music, songs, etc.; biog. by Derepas (Paris, '97), and by Destranges. (4) **Eduard,** Breslau, 1817—Berlin, 1893; professor and composer. (5) **Jos.,** b. Liège, ca. 1820; bro. of (3); organist and teacher, Paris; pub. Ode to St. Cecilia (with orch.); cantatas, etc.

Francke (frănk'-ĕ), **Aug. Hn.,** 1865, founded Leipzig pf.-factory.

Fran'co, a name honoured in mensural music and probably belonging to two, perhaps three, men: (1) **F. of Paris** (the *elder*), cond. at Nôtre-Dame, Paris, ca. 1100 (?) A.D.; and (2) **F. of Cologne,** Dortmund and prior of the Benedictine Abbey at Cologne in 1190, author of 2 treatises.

Francœur (frăn-kür), (1) **François,** Paris, 1698—1787; violinist and dram. composer. (2) **Louis Jos.,** Paris, 1738—1804; nephew of above; violinist, conductor and dram. composer.

Frank (1) **Melchior.** Vide FRANCK. (2) **Ernst,** Munich, 1847—(insane), Oberdöbling, near Vienna, 1889; court-organist and dram. composer.

Franke (frănk'-ĕ), **Fr. W.,** b. Barmen, June 21, 1862; studied Berlin Hochschule; organist at Stralsund, later at Cologne, also teacher in the Cons.

Frankenberger (frănk'-ĕn-bĕrkh-ĕr), **H.,** Wümbach, Schwarzburg-Sondershausen, 1824—Sondershausen, 1885; conductor, violinist, and dram. composer.

Frank'lin, Benj., Boston, Mass., 1706—Philadelphia, 1790; the eminent philosopher; inv. the harmonica (v. D. D.), and wrote wittily on Scotch and contemporary music, etc.

Franz (frănts), (1) **K.,** Langenbielau, Silesia, 1738—Munich, 1802; virtuoso on the waldhorn, and the baryton. (2) **J. H.,** pen-name of Count B. von Hochberg. (3) **Robt.,** Halle, June 28, 1815—Oct. 24, 1892; 1847, changed his family-name **Knauth,** by royal permission; long opposed by his parents, he finished his musical studies 1835–37, under Fr. Schneider, Dessau; returned to Halle, and spent six years studying Bach, etc.; 1843, his first album of 12 songs appeared, and was cordially rec'd by Liszt and Mendelssohn, and by Schumann, who wrote about him in his periodical. He became organist at

Digitized by Google

the Ulrichskirche, and later cond. of the Singakademie, and mus. dir. at Halle Univ., which made him Mus. Doc., 1861. In 1868, deafness attacked him, and nervous disorders prevented his writing further. His distress was relieved by the receipt of $25,000, from a series of concerts organised 1872, in Germany, by Helene Magnus, Joachim, Liszt, and in America, by Dresel, Schlesinger, and B. J. Lang. His wife (4) **Marie** (née **Hinrichs**, 1828–91), pub. many excellent songs. His supplementing of the old musical shorthand of Bach and Händel, by full scores with modern instrumentation has been of invaluable service. He also pub. essays and "open letters" to Hanslick on Bach and Händel. He pub. 257 songs; the 117th Psalm, for double chorus *a cappella;* Kyrie for soli and 4-part chorus, *a cappella*, a liturgy for 6 chorals, 6 part-songs for mixed chorus, and 6 do. for male chorus. Biog. sketches, by Ambros, Liszt, Dr. W. Waldmann (Leipzig, 1895), etc.

Robert Franz.

By Henry T. Finck.

NEXT to Schubert, Robert Franz is undoubtedly the most original of German song-writers. Unlike Schubert, he was a specialist, confining himself almost entirely to the field of art-songs, of which he wrote 279. These short songs represent, however, *multum in parvo*. As he himself once remarked, they are "like a mirror reflecting the development of music from a to z." By their simple strophic structure they remind one of the early folk-song. Many of them are as stately and majestic as the Protestant chorals of the time from Luther to Bach. ¶Like Bach's music, the pianoforte parts of Franz's songs are polyphonic; that is, the melody is not confined to the voice, but each part of the instrumental accompaniment is a melody, too, and these diverse melodies are interwoven with magic art. At the same time his harmonies and tone-colours are as modern as Chopin's, especially in the use of chords widely extended with the aid of the pedal. ¶Franz admitted he could never have become what he was, had it not been for Schumann and Schubert; yet his style is entirely different from theirs. He was also more critical than any of his predecessors, retaining in his desks all songs that did not please him; hence the proportion of good ones is greater in his case than in any other. His songs are a happy blending of the romantic spirit and the classical style, of the modern declamatory style and a genuine *bel canto*.

Fränzl (frĕnts'l), (1) **Ignaz**, Mannheim, 1734—1803; violinist, conductor and composer. (2) **Fd.**, Schwetzingen, Palatinate, 1770—Mannheim, 1833; son and pupil of above; conductor and dram. composer.

Frauenlob (frow'-ĕn-lōp). Vide von Meissen.

Frauscher (frow'-shĕr), **Moritz**, b. Mattighafen, Austria, 1861; studied with Jn. Ress, sang *Pogner* ("*Meis-*

Digitized by Google

tersinger"), Bayreuth, 1892; since 1899, Vienna, ct.-opera.

Frasi (frä'-zē), **Giulia,** Italian singer in England, 1743–58 in Händel's works.

Frederick II. (the Great), of Prussia; Berlin, 1712—Potsdam, 1786; flute-player and composer of remarkable skill—for a king.

Frédérix (frā-dā-rēx), **Gv.,** Liège, 1834—Brussels, 1894; critic.

Frege (frā'-gĕ), **Livia** (née **Gerhard**), **Gera,** b. June 13, 1818; singer; pupil of Pohlenz; début at 15 with Clara Wieck, who was then 13, at the Gewandhaus, Leipzig.

Freiberg (frī'-bĕrkh), **Otto,** Naumburg, April 26, 1846; studied, Leipzig Cons.; from 1865, violinist in court-orch., Carlsruhe; studied with V. Lachner; became mus. dir. Marburg Univ.; 1887, mus. dir. and prof. Göttingen.

Frène (frĕn), **Eugène H.,** Strassburg, 1860 (?)—Paris, 1896; conductor.

Frère (frăr), **Marguerite Jeanne** (called **Hatto**), b. Lyons, Jan. 30, 1879; soprano; pupil of the Cons., took 2 opera prizes, 1899; début Opéra, 1899; created "*Floria*" in Saint-Saëns' "*Les Barbares*"; sang at Monte Carlo, etc.

Freschi (frĕs'-kē), **Giov. Dom.,** Vicenza, 1640—1690; conductor and dram. composer.

Frescobaldi (frĕs-kō-bäl'-dē), **Girolamo,** Ferrara, 1583—(buried) Rome, March 2, 1644; the greatest organist of his time, a revolutionist in harmony and important developer of fugue and notation; he was so famous that 30,000 people attended his first performance as organist of St. Peter's, Rome (1610, or –14); pupil of Luzzacchi; organist at Mechlin probably 1607; c. org.-pcs., fugues, double-choir church-music, etc.; biog. by Haberl.

Freudenberg (froi'-dĕn-bĕrkh), **Wm.,** b. Raubacher Hütte, Prussia, March 11, 1838; studied in Leipzig; th.-cond. in various places; 1865, cond. of the Cecilia Singing Society, and the Synagogenverein, Wiesbaden; 1870, founded a Cons., and till 1886, cond. the Singakademie; later opera-cond. at Augsburg and (1889) Ratisbon; c. many operas, chiefly comic; symph. poem, etc.

Freund (froint), **Robt.,** b. Buda-Pesth, April 7, 1852; pianist; studied with Moscheles, Tausig, and Liszt; lives in Zurich.

Frey (frī), **M.,** d. Aug. 10, 1832; violinist, court-cond. at Mannheim, and dram. composer.

Freystätter (frī'-shtĕt-tĕr), **Wm.,** 1836—Munich, 1892, critic.

Frezzolini (frĕd-zō-lē'-nē), **Erminia,** b. Orvieto, 1818; soprano; début, 1838.

Friberth (frī'-bĕrt), **K.,** Wullersdorf, Lower Austria, 1736—Vienna, 1816; tenor; conductor.

Frick (or **Frike**) (frĭk, or frē'-kĕ), **Ph. Jos.,** near Würzburg, 1740—London, 1798; organist and composer.

Fricke (frĭk'-ĕ), **Aug. Gf.,** Brunswick, 1829—Berlin, 1894; bass.

Frickenhaus (frĭk'-ĕn-hows), **Fanny** (née **Evans**), b. Cheltenham, England, June 7, 1849; pianist; pupil of G. Mount, Aug. Dupont (Brussels Cons.), and Wm. Bohrer; 1869, début, London.

Friedheim (frēt'-hīm), **Arthur,** b. St. Petersburg, Oct. 26, 1859; pianist and conductor; pupil of Rubinstein one year, and of Liszt, 8 years; c. concerto, etc.

Friedländer (frēt'-lĕnt-ĕr), **Max.,** b. Brieg, Silesia, Oct. 12, 1852; concert-bass and editor; pupil of Manuel Garcia and Stockhausen; début, 1880, London; 1881–83, Frankfort; since in Berlin; 1882, Dr. Phil. h. c. (Breslau).

Friedrich II. Vide FREDERICK.

Fries (frēs), **Wulf (Chr. Julius),** Garbeck, Holstein, Ger. Jan. 10, 1825—Roxbury, Mass., April 29, 1902; self-taught 'cellist; at 17 in the Bergen Th. orch. and Ole Bull's concerts; 1847, Boston, Mass., one

Digitized by Google

of the founders of the Mendelssohn Quintet Club; later a member of the Beethoven Q. Club.

Frike. Vide FRICK.

Frimmel (frĭm'-měl), **Th.,** b. Amstetten, Lower Austria, Dec. 15, 1853; M. D. (Vienna); writer.

Fritze (frĭt'-zĕ), **Wm.,** Bremen, 1842—Stuttgart, 1881; conductor, writer, and composer.

Fritzsch (frĭtsh), **Ernst Wm.,** b. Lützen, Aug. 24, 1840; pupil Leipzig Cons.; acquired the music-pub. business of Bomnitz in Leipzig; since 1870, ed. the radical "*Musikalisches Wochenblatt*," and 1875 started the "*Musikalische Hausblätter*"; is a member of the Gewandhaus Orch.; pub. the works of Wagner, Grieg, etc., and aided progress.

Froberger (frō'-bĕrkh-ĕr), **Jn. Jakob,** 1605 (?)—Héricourt, France, May 7, 1667; chief German organist of the 17th cent.; son of a cantor at Halle; studied in Rome with Frescobaldi; court organist at Vienna; travelled, and in England, being robbed, became a bellows-treader; he overblew during Chas. II's marriage and was beaten by the organist Gibbons; he fell to improvising shortly after, and was recognised by a pupil who presented him to the king.

Frö(h)lich (frā-lĭkh), (1) **Jos.,** Würzburg, 1780—1862; musical director; writer and dram. composer. (2) The name of three sisters b. Vienna, (a) **Nanette (Anna),** 1793—? pianist, teacher, and singer. (b) **Barbara,** 1697—?, contralto and painter, m. F. Bogner. (c) **Josephine,** 1803—1878, notable singer and teacher.

Fromm (frôm), **Emil,** b. Spremberg, Niederlausitz, Jan. 29, 1835; pupil of R. Inst. for Church-music, Berlin; 1866, Royal Mus. Dir.; 1869, organist and conductor at Flensburg; c. 2 Passion cantatas, an oratorio, etc.

Frontini (frôn-tē'-nē), **F. Paolo,** b. Catania, Aug. 6, 1860; pupil of P. Platania, and Lauro Rossi; now dir. Catania Mus. Inst.; c. succ. opera "*Malia*" (Bologna, 1893); oratorio "*Sansone*" (1882), etc.

Froschauer (frôsh'-ow-ĕr), **Jn.,** printer at Augsburg; said to have printed the first music with movable type in 1498.

Frost, (1) **Chas. Jos.,** b. Westbury-on-Tyne, Engl., June 20, 1848; son and pupil of an organist at Tewkesbury, also pupil of Cooper, Goss, and Steggall; organist various churches; 1882, Mus. Doc. Cantab.; 1880 prof. of organ Guildhall Sch. of Mus.; c. oratorio, "*Nathan's Parable*" (1878); a symphony, etc. (2) **H. Fr.,** London, March 15, 1848—June, 1901; studied organ with Seb. Hart.; 1865–91, organist of the Chapel Royal, Savoy; 1880–88, pf.-prof. Guildhall Sch. of Mus.; from 1877 critic of "*The Academy*," later of "*The Athenæum*," and "*The Standard*"; pub. biog. of Schubert, and the "*Savoy Hymn-tunes and Chants.*"

Frotz'ler (frôts'-lĕr), **Carl ("Auer"),** b. Stockerau, Lower Austria, April 10, 1873; pupil of his father; at 15, had c. a grand mass, an offertory, etc.; then entered Vienna Cons. studying under Krenn; 1887–93, organist at the Pfarrkirche, Stockerau, and chamber-pianist to Prince Heinrich Reuss IV; 1893–97, cond. to Count Esterházy at Totis, Hungary; since, cond. City Th., Linz-on-Danube; c. operas "*Arnelda*" (Totis, 1894; took Philh. Ger.-Amer. Opera Society's prize); "*Der Liebesring*"; "*Mathias Corvinus*" (Pesth, Royal Opera, 1896); 3 masses; a symphony, etc.

Frugatta (froo-gät'-tä), **Giu.,** b. Bergamo, May 26, 1860; pianist; pupil of Bazzini (comp.) and Andreoli (pf.) at Milan Cons.; became prof. there; also at the "Collegio reale delle Fanciulle"; composer.

Früh (frü), **Armin Lebrecht,** Mühlhausen, Thuringia, Sept. 15, 1820—Nordhausen, Jan. 8, 1894; dram. composer; inv. 1887, of the "Semeiomelodicon" (vide D. D.).

Digitized by Google

Fruytiers (froi'-tĕrs), **Jan.**, Flemish composer at Antwerp 16th century.

Fry, Wm. H., Philadelphia, 1813—Santa Cruz, 1864; dram. composer; critic N. Y. *Tribune*.

Fuchs (fookhs), (1) **G. Fr.**, Mayence, 1752—Paris, 1821; clarinettist and bandm. (2) **Aloys**, Raase, Austrian Silesia, 1799—Vienna, 1853; collector and writer. (3) **K. Dorius, Jn.**, b. Potsdam, Oct. 22, 1838; pupil of his father and v. Bülow, Weitzmann and Kiel; Dr. phil., Greifswald; 1871–75, concert pianist, teacher and critic, Berlin; 1875–79, Hirschberg; 1879, Danzig; since '86, organist at the Petrikirche, there. Pub. numerous valuable musical treatises. (4) **Jn. Nepomuk**, Frauenthal, Styria, May 5, 1842—Vienna, Oct. 5, 1899; from 1893, dir. of Vienna Cons.; dir. and dram. composer. (5) **Robt.**, b. Frauenthal, Feb. 15, 1847; bro. of above; pupil, since 1875 prof., at Vienna Cons.; pub. a symphony, 3 valuable serenades, etc.; prod. 2 operas: succ. "Spieloper" "*Die Teufelsglocke*" (Leipzig, 1893) and the succ. com. opera "*Die Königsbraut*" (Vienna, 1889). (6) **Albert**, b. Basel, Aug. 6, 1858; pupil of Leipzig Cons.; 1880, mus. dir. at Trier; 1889, owner and manager Wiesbaden Cons.; composer. (7) **Anton**, b. Munich, Jan. 29, 1849; barytone; studied with Hey and Milner; sang at the court-opera; since 1882 at Bayreuth, first as singer then as manager.

Füchs (füks), **Fd. K.**, Vienna, 1811—1848; dram. composer.

Fuentes (foo-ān'-tĕs), (1) **Don Pasquale**, b. Albayda, Valencia, d. there 1768; conductor and composer. (2) **Francisco De Santa Maria de**, Franciscan monk and writer at Madrid, 1778.

Fuertes, M. S. Vide SORIANO.

Führer (fü'-rĕr), **Robt.**, Prague, 1807—Vienna, Nov., 1861; organ-composer.

Fuhrmann (foor'-măn), (1) **G. Ld.**, wrote work on the lute, Nürnberg, 1615. (2) **Martin H.**, ca. 1670—ca. 1736; theorist and writer.

Fulda, Adam von. Vide ADAM.

Fulsztynski (foolsh-tĕn'-shkĭ), **Sebastian**, Polish theorist, 16th c.

Fumagalli (foo-mă-gäl'-lē), name of four bros. b. at Inzago, Italy: (1) **Disma**, 1826—Milan, 1893; professor and composer. (2) **Adolfo**, 1828—Florence, May 3, 1856; pianist. (3) **Polibio**, b. Oct. 26, 1830; pianist and composer. (4) **Luca**, b. May 29, 1837; pupil Milan Cons.; concert-pianist; prod. opera "*Luigi XI*" (Florence, 1875).

Fumagal'lo, Mario Léon, b. Milan, Sept. 4, 1864; studied with Ceina; barytone of wide travel.

Fumi (foo'-mē), **Vinceslao**, Montepulciano, Tuscany, 1823—Florence, 1880; conductor, violinist, dram. composer and collector.

Fur'ker, one of the best vln.-makers, London, 1780—1840.

Furlanetto (foor-lä-nĕt'-tō), **Bonaventura** (called **Musin**), Venice, 1738 — 1817; singing-teacher, conductor and composer.

Furno (foor'-nō), **Giov.**, Capua, 1748—Naples, 1837; professor and dram. composer.

Fursch-Madi (foorsh'-mă-dē), **Emmy**, Bayonne, France, 1847—Warrenville, N. J., Sept. 20, 1894; pupil of Paris Cons., début Paris; came to America, 1874, with the New Orleans French Opera Company; 1879–81, Covent Garden, London; her final appearance was as "Ortrud," N. Y., 1894.

Fürstenau (fürsht'-ĕ-now), (1) **Kaspar**, Münster, Westphalia, 1772—Oldenburg, 1819; flute-virtuoso; composer. (2) **Anton B.**, Münster, 1792—Dresden, 1852; son and pupil of above; flutist and composer. (3) **Moritz**, Dresden, 1824—1889; son and pupil of (2); flutist and writer.

Fürstner (fürsht'-nĕr), **Ad.**, b. Berlin, Jan. 2, 1835; founded (1868) a mus.-pub. house, Berlin.

Fux (foox), **Jn. Jos.**, Hirtenfeld, Upper Styria, 1660—Vienna, Feb.

Digitized by Google

14, 1741; eminent theorist, organist, and court-conductor and writer; c. 405 works (few pub.). incl. 18 operas, 10 oratorios, 50 masses, incl. *missa canonica*. He wrote the famous treatise on cpt. "*Gradus ad Parnassum*" in dialogue form; it is based on the church-modes. Biogr. by Köchel (Vienna, 1872).

G.

Gabler (gäp'-lĕr), **Jn.**, d. ca. 1784; organ builder at Ulm.

Gabriel (1) (gā'-brĭ-ĕl), **Mary Ann Virginia**, Banstead, Surrey, Engl., 1825—London, 1877; c. cantatas, operas, etc. (2) (gă'-brĭ-ĕl), **Max**, 1890, cond. Residenz Th., Hanover; prod. the succ. 3-act operettas, "*Steffen Langer*" (Magdeburg, 1889); "*Der Freiwerber*" (Hanover, 1890); "*Der Garde-Uhlan*" (Breslau, 1892; Berlin, 1893, as "*Der Gar-de-Husar*").

Gabrieli (gă-brĭ-ă'-lē), (1) **Andrea**, Venice, ca. 1510—1586; eminent organist and teacher and composer of the first "real" fugues (v. D.D.). (2) **Giov.**, Venice, 1558—Aug. 12, 1613 (acc. to his monument); nephew and pupil of above, and equally famous; an extraordinary contrapuntist, his "symphoniæ sacræ" employing 3 simultaneous choirs independently handled; he has been called "the father of the chromatic style" because of his bold modulations. (3) **Dom.** (called "Menghino del violoncello"), Bologna, ca. 1640—ca. 1690; 'cellist, conductor, and composer.

Gabrielli (gă-brĭ-ĕl'-lē), (1) **Catterina**, Rome, Nov. 12, 1730—April, 1796; daughter of Prince G.'s cook (and hence called "**La Cochetta**," or "**Cochettina**"); one of the most beautiful and brilliant of singers; her extraordinarily flexible voice had a "thrilling quality" (Burney); her caprices and her high-handed treatment of the nobility and royalty enamoured of her make her a most picturesque figure; she sang with greatest succ. all over Europe and retired wealthy. Her sister (2) **Francesca** (called "**La Gabriellina**," or "**La Ferrarese**"), Ferrara, 1755—Venice, 1795, was a celebrated prima donna buffa. (3) Conte **Nicolo**, Naples, 1814—1891; prod. 22 operas and 60 ballets.

Gabriels'ki, (1) **Jn. Wm.**, Berlin, 1791—1846; flutist and composer. (2) **Julius**, Berlin, 1806—1878; bro. and pupil of above; flutist. (3) **Ad.**, 1st flutist, Berlin Royal orch., son of (2).

Gabrilowitsch (gä-brē-lō'-vĭtsh), **Ossip**, b. St. Petersburg, Jan. 26, 1878; studied at the Cons. with Tolstoff and Rubinstein; at 16 took the Rubinstein prize; studied with Leschetizky at Vienna, 1894–96; 1896 began touring with success; 1900–02 America; c. pf.-pieces.

Gabussi (gâ-bōos'-sē), **V.**, Bologna, 1800—London, 1846; teacher and composer.

Gade (gä'-dĕ), **Niels Wm.**, Copenhagen, Feb. 22, 1817—Dec. 21, 1890; son of an instr.-maker; at 15 refused to learn his father's trade, and became pupil of Wexschall (vln.) Berggreen (theory); at 16 a concert-violinist. His overture, "*Nachklänge von Ossian*," took first prize at the Copenhagen Mus. Soc. competition (1841) and won for him a royal stipend. In 1842 the C min. symphony, and 1846 the cantata "*Comala*," were prod. by Mendelssohn at the Gewandhaus. He travelled in Italy; then, 1844, lived in Leipzig as sub-cond. to Mendelssohn, and regular cond. at his death (1847); 1848, he returned to Copenhagen as cond. of the Mus. Soc. and as organist; 1861, court-cond., made Prof. by the King, and Dr. Phil. *h. c.* by the Univ.; 1886, Commander in the Order of Danebrog; 1876 the govt. voted him a life-pension. Autobiog. "*Aufzeichnungen und Briefe*" (Basel, 1893). Pub. 7 symphonies (D minor, No. 5 with pf.); 5 overtures, "*Nach-*

Digitized by Google

klänge von Ossian," "*Im Hochlande*," "*Hamlet*," "*Michelangelo*," octet, sextet, and quartet for strings; 8 cantatas, "*Elverskind*" (Erl-King's daughter), "*Frühlingsbotschaft*," "*Die Heilige Nacht*," "*Zion*," "*Kalanus*," "*Die Kreuzfahrer*," "*Psyche*," etc.; 2 vln.-concertos; pf. sonata and pcs., songs, etc.

Gads'by, H. Robt., b. Hackney, London, Dec. 15, 1842; pupil of Wm. Bayley, but mainly self-taught; organist at St. Peter's, Brockley; 1884, prof. of harm. Queen's Coll. London; also at Guildhall Sch. of Mus.; c. "*Festival Service*"; 3 symphonies; 3 overtures, "*Andromeda*," "*The Golden Legend*," and "*The Witches' Frolic*," etc.

Gad'sky, Johanna, b. Anclam, Prussia, June 15, 1871; soprano, educated at Stettin; 1892, m. H. Pauscher; sang in U. S. A. for many years, 1899 Covent Garden and as "Eva" (*Meistersinger*), at Bayreuth.

Gaforio (gä-fō'-rĭ-ō) (or **Gafori, Gafuri, Gaffurio), Franchino** (Latinized "Franchinus Gafurius," or "Franchinus"), Lodi, Jan. 14, 1451—Milan, June 24, 1522; priest, eminent theorist, choirmaster and singer.

Gagliano (gäl-yä'-nō), (1) **Marco di Zanobi da**, b. Florence; d. there, Feb. 24, 1642; conductor and composer. (2) A family of Naples vln.-makers, (a) **Alessandro**, pupil of Stradivari, worked ca. 1695—1725. His sons. (b) **Nicolò** (1700–40), and (c) **Gennaro** (1710–50), and his grandson, (d) **Ferdinando** (1736–81) succeeded him; later descendants est. factory of strings, still famous.

Gährich (gä'-rĭkh), **Wenzel**, Zerchowitz, Bohemia, 1794—Berlin, 1864; violinist, ballet-master, and dram. composer.

Gail (gä-ēl), **Edmée Sophia** (née **Garre**), Paris, Aug. 28, 1775—July 24, 1819; singer and dram. composer.

Galeazzi (gä-lä-äd'-zē), **Fran.**, Turin, 1758—Rome, 1819; violinist.

Galerat'ti, Catterina, Italian contralto, in London 1714–21.

Galilei (gä-lĭ-lä'-ē), **V.**, Florence, ca. 1533—ca. 1600; lutenist, violinist and theorist; father of the astronomer.

Galin (gä-lăn), **P.**, Samatan Gers, France, 1786—Paris (?), 1821; wrote pop. method "*Meloplaste*" (v. D. D.).

Galitzin (gä-lē'-tshēn), (1) **Nicolas Borissovitch**, d. Kurski, 1866; a Russian prince, to whom Beethoven dedicated an overture, and 3 quartets; he advanced Beethoven liberal sums for his dedications; a skilful 'cellist. (2) **G.** (Prince), St. Petersburg, 1823—1872; son of above; composer and cond.; maintained in Moscow (1842) a choir of 70 boys; later an orchestra.

Gallay (găl-lĕ), (1) **Jacques Fran.**, Perpignan, 1795—Paris, 1864; horn-virtuoso and composer. (2) **Jules**, Saint-Quentin, 1822—Paris, 1897; amateur 'cellist of wealth; made researches and pub. valuable treatises.

Gallenberg (găl'-lĕn-bĕrkh), **Wenzel Robt.**, Graf **von**, Vienna, 1783—Rome, 1839; c. ballets.

Galle'tius, Fran. (rightly **François Gallet** (găl-lā)), b. Mons, Hainault, 16th cent.; contrapuntist.

Gal'li, (1) **Filippo**, Rome, 1783—Paris, June 3, 1853; first most successful as a tenor; illness changed his voice, and he achieved great success as a bass. (2) ———, d. 1804; Italian mezzo-soprano in London from 1743.

Gal'lia. Vide ÉPINE.

Galliard (găl'-lĭ-ärt), **Jn. Ernst**, Celle, Hanover, 1687—London, 1749; oboist and organist.

Gal'lico, Paolo, b. Trieste, May 13, 1868; at 15 gave a pf.-recital at Trieste; then studied Vienna Cons. with Julius Eppstein; at 18 graduating with first prize and "Gesellschafts" medal; toured Europe; since 1892 pianist and teacher, New York.

Gallic'ulus, Jns., contrapuntist at Leipzig, 1520–48.

Digitized by Google

Galli-Marié (găl-lī măr-yā), **Celéstine** (née **Marie de l'Isle**), b. Paris, Nov., 1840; mezzo-soprano; daughter of an opera-singer; début Strassburg, 1859; sang Toulouse, 1860, Lisbon, 1861, Rouen, 1862; 1862–78, and 1883–85, Paris Opéra Comique; she created "Mignon" (1866), "Carmen" (1875), etc.

Gal'lus, (1) **Jacobus** (rightly **Jacob Händl, Handl** or **Hähnel**); Carniola, ca. 1550—Prague, 1591; composer and conductor. (2) **Jns. (Jean le Cocq, Maître Jean,** or **Mestre Jhan)**, d. before 1543; a Dutch contrapuntist, conductor and composer. (3) Vide MEDERITSCH, JN.

Galuppi (gä-loop'-pī), **Baldassare** (called **Il Buranel'lo**), Island of Burano, near Venice, Oct. 18, 1706—Venice, Jan. 3, 1784; harpsichord virtuoso; organist 1765–68; conductor; c. 54 comic operas.

Gambale (găm-bä'-lĕ), **Emm.**, music-teacher, Milan; pub. "*La riforma musicale*" (1840), etc., advocating a scale of 12 semitones.

Gambini (găm-bē'-nē), **Carlo Andrea,** Genoa, 1819—1865; c. operas, etc.

Gam'ble, John, English violinist and composer, 17th century.

Gamucci (gă-moot'-chē), **Baldassare,** Florence, 1822—1892; pianist and writer.

Ganassi (gä-näs'-sē), **Silvestro,** b. Fontego, near Venice, ca. 1500 (called "**del Fontego**"); editor and writer on graces.

Gand (găñ), **Ch. Nicolas Eugène,** ca. 1826—Boulogne-sur-Seine, 1892; vln.-maker. V. LUPOT.

Gandillot (găñ-dē-yō), **Léon,** b. Paris, Jan. 25, 1862; writer of comedies and composer of Parisian vaudevilles.

Gandini (găn-dē'-nē), (1) **A.**, Modena, 1786—Formigine, 1842; conductor and dram. composer. (2) **Alessandro,** Modena, ca. 1807—1871; son, pupil (1842) and successor of above; dram. composer and writer.

Ganne (găn), **L. Gaston,** b. Buxières-les-Mines, Allier, April 5, 1862; pupil of Dubois and Franck, Paris Cons.; c. comic opera "*Rabelais*" (1892), vaudeville operetta, ballets, etc.

Gänsbacher (gĕns'-bäkh-ĕr), **Jn.,** Sterzing, Tyrol, 1778—Vienna, 1844; conductor and composer.

Gan'tenberg (-bĕrkh), **H.,** b. Berlin, Nov. 29, 1823; flutist; studied with Gabrielsky; from 1860 chamber-mus., pensioned 1893; from 1872 teacher at the Hochschule.

Gantvoort (gänt'-vōrt), **Arnold J.,** b. Amsterdam, Dec. 6, 1857; 1876, in America as teacher in various colleges; 1894, Coll. of Mus., Cincinnati; pub. school music-readers.

Ganz (gänts), (1) **Ad.,** Mayence, 1796—London, 1870; violinist and cond.; his 2 brothers were, (2) **Moritz,** Mayence, 1806—Berlin, 1868; 'cellist; (3) **Ld.,** Mayence, 1810—Berlin, 1869; violinist and composer; Adolf's 2 sons were, (4) **Eduard,** Mayence, 1827—1869; pianist. (5) **Wilhelm,** b. Mayence, Nov. 6, 1833; pianist, professor, conductor.

Garat (gä-rä), **P. J.,** Ustaritz, Basses-Pyrénées, April 25, 1764—Paris, March 1, 1823; most remarkable French singer of his time, a barytone of great compass and amazing memory and mimicry; professor and composer.

Garaudé (găr-ō-dā), **Alexis de,** Nancy, 1779—Paris, 1852; professor, composer and writer.

Garbini (găr-bē'-nē), **Edoardo,** b. Parma; stable-boy there, when discovered; now pop. tenor in opera.

Garbrecht (găr'-brĕkht), **Fr. F. W.** (d. 1875), founded at Leipzig (1862) a music engraving establishment, owned since 1880 by Os. Brandstetter.

Garcia (găr-thē'-ä), a notable family of Spanish vocal teachers. (1) **Don Fran. Saverio** (Padre Garcia, called "lo Spagnoletto"), Nalda, Spain, 1731—Saragossa, 1809; conductor and composer. (2) **Manuel del Popolo Vicente,** Sevilla, Jan. 22, 1775—Paris, June 2, 1832; eminent as tenor, teacher, and progenitor of sing-

Digitized by Google

ers; successful as manager, cond. and composer; took his family, his wife, son (3), and daughter (5) and others to America for a v. succ. opera season, 1825–26. Produced 43 operas and c. others. (3) **Manuel,** b. Madrid, March 17, 1805; son of above; bass (in Paris); he was a scientific investigator, and inv. the laryngoscope, receiving Dr. Phil. *h. c.* Königsberg Univ.; 1847, prof. at the Cons., 1850, London, R.A.M. Jenny Lind was one of his pupils; pub. "*Traité complet de l'art du chant,*" 1847. (4) **Eugènie** (née **Mayer**), Paris, 1818—1880; wife and pupil of (3); soprano and teacher. (5) **M. Félicité,** v. MALIBRAN. (6) **Pauline,** v. VIARDOT GARCIA. (7) **Mariano,** b. Aoiz, Navarra, July 26, 1809; not related to the others; dir. of the Pampeluna School of Music; composer of church-music.

Garcin (gär-sän), **Jules Aug. Salomon,** Bourges, 1830—Paris, 1896; violinist, conductor and professor.

Gardano (gär-dä'-nō), (1) **A.** (till 1557 called himself **Gardane**), ca. 1500—Venice, 1571 (?); early Italian mus.-printer, succeeded by sons, (2) **Alessandro** and (3) **Angelo.**

Gar'den, Mary, b. Aberdeen, Feb. 20, 1877; soprano; as a child brought to America; pupil of Mrs. Duff; (1896), Paris with Trabadello and Fugère; début, 1900, Paris Op. Com.; has created various rôles there, including "Mélisande" in Debussy's "*Pelléas et Mélisande,*" 1902; sang at Covent Garden, 1902.

Gardo'ni, Italo, b. Parma, 1821; retired, 1874; operatic singer.

Gargiulo (gär-joo'-lō), (1) Chevalier **Enrico,** b. Bari, Italy, March 31, 1865; mandolinist; son and pupil of a dram. barytone (2) **Eugenio.**

Garibol'di, Giu., b. Maccerato, Italy, March 17, 1833; flutist and composer of operettas.

Garlan'dia, Johannes de, ca. 1210–32; French theorist.

Garnier (gärn-yā), **Fran. Jos.,** Lauris, Vaucluse, 1759—ca. 1825; **oboist and** composer.

Gar'rett, Geo. Mursell, Winchester, England, 1834—Cambridge, 1897; pianist, conductor, composer and lecturer.

Gärtner (gërt'-nër), **Jos.,** Tachau, Bohemia, 1796—Prague, 1863; org.-builder and writer, Prague.

Gas'par van Weerbeke (vär'-bĕ-kĕ), b. Oudenarde, Flanders, ca. 1440; eminent contrapuntist and teacher.

Gaspari (gäs-pä'-rē), **Gaetano,** Bologna, 1807—1881; librarian, professor and composer.

Gasparini (or **Guasparini**) (gäs-pä-rē'-nē), (1) **Fran.,** Camaiore, near Lucca, 1668—Rome, 1737; director, conductor and theorist. (2) **Michelangelo,** Lucca, 1685—Venice, 1732; male contralto and dram. composer. (3) **Don Quirino,** 'cellist at Turin; 1749–70; conductor and composer.

Gasparo da Salo (gäs-pä'-rō dä sä'-lō) (family name **Bertolot'ti**), Salo, Brescia, Italy, ca. 1542—Brescia (?), 1609; famous maker of viols.

Gassier (gäs-yā), **L. Éd.,** France, 1822—Havana, 1871; barytone.

Gassmann (gäs'-män), **Florian L.,** Brux, Bohemia, 1723—Vienna, 1774; court-conductor and dram. composer.

Gass'ner, F. Simon, Vienna, 1798—Carlsruhe, 1851; violinist, teacher, editor and composer.

Gast, Peter. Vide KÖSELITZ.

Gastaldon (gäs-täl'-dōn), **Stanislas,** b. Turin, April 7, 1861; at 17 pub. nocturnes, *ballabili,* songs, etc., some of them v. pop.; c. succ. 1-act opera-seria, "*Il Pater*" (Milan, 1894), etc.

Gastinel (gäs-tĭ-nĕl), **Léon G. Cyprien,** b. Villers, near Auxonne, Aug. 15, 1823; pupil of Halévy, Paris Cons.; took first Gr. prix de Rome with cantata "*Velasquez*"; prod. comic operas; ballet "*Le Rêve*" (Gr. Opera, 1890), etc.

Gastoldi (gäs-tōl'-dē), **Giov. Giacomo,** Caravaggio, ca. 1556—Milan (?), 1622; conductor, contrapuntist and composer.

Digitized by Google

Gatayes (gă-tēz'), (1) **Guill. P. A.**, Paris, 1774—1846; guitar-player and composer. (2) **Jos. Léon**, Paris, 1805—1877; son of above; harpist, critic and composer. (3) **Félix**, b. Paris, 1809; bro. of above; pianist, chiefly self-taught; for 20 years toured Europe, America and Australia; c. excellent symphonies and overtures; military music, etc.

Gathy (gă-tē), **Aug.**, Liège, 1800—Paris, 1858; editor, teacher and composer.

Gat'ty, Alfred Scott, b. Ecclesfield, Yorks., April 25, 1847; 1880 Poursuivant of Arms, Heralds' Coll. London; c. 2 operettas, many pop. songs, particularly in imitation of American Plantation songs, pf.-pieces.

Gaucquier (gōk-yā), **Alard** (rightly **Dunoyer**, Latinized **Nuceus**), called **du Gaucquier** and **Insulanus** from Lille-l'isle, court-bandm. to Maximilian II.; famous 16th cent. contrapuntist.

Gauden'tios, a Greek writer, 1652.

Gaul (gôl), **Alfred Robt.**, b. Norwich, England, April 30, 1837; at 9 a cath. chorister articled to Dr. Buck; 1863, Mus. Bac. Cantab.; 1887, cond. Walsall Philh.; later teacher and cond. at the Birmingham and Midland Inst., etc.; c. oratorio "*Hezekiah*" (1861); cantatas, incl. "*Ruth*" and "*The Holy City*," etc.

Gau(l)tier (gōt-yā), (1) **Jacques** (G. *d'Angleterre*, or *l'ancien*), Lyons, ca. 1600—Paris, ca. 1670; lutenist. (2) **Denis** (*le jeune*, or *l'illustré*), Marseilles, 1600(-10?)—d. Paris; cousin of above, and his partner in a lutenist school; famous lutenist and collector of lute-music. (3) **Pierre**, b. Orleans; c. suites for lute (1638). (4) **Ennemond**, Vienne, Dauphine, 1635—before 1680; son of (1); lutenist. (5) **Pierre**, Cioutat, Provence, 1642—drowned, Cette, 1697; dram. composer. (6) **Aloysius Éd. Camille**, (Abbé) Italy, ca. 1755—Paris, 1818; wrote a method for teaching.

Gaunt'lett, H. J., Wellington, Shropshire, 1805—London, 1876; organist and composer.

Gauthier (gōt-yā), **Gabriel**, b. in Soane-et-Loire, France, 1808; became blind when 11 months old; was pupil and (1827-40) teacher Paris Inst. for the Blind, then organist of St. Étienne-du-Mont, Paris; pub. treatises.

Gautier (gōt-yā), (1) v. GAULTIER. (2) **J. Fran. Eug.**, Vaugirard n. Paris, 1822—Paris, 1878; conductor and dram. composer.

Gaveaux (gă-vō), **P.**, Béziers, Hérault, Aug., 1761—insane, Paris, 1825; tenor; c. operas, incl. "*Leonore*" (1788), the same subject afterwards used in Beethoven's "*Fidelio*."

Gaviniès (gă-vēn-yĕs), **P.**, Bordeaux, 1726—Paris, 1800; violinist, professor and dram. composer.

Gaztambide (găth-tăm-bē'-dhĕ), (1) **Joaquin**, Tudela, Navarra, 1822—Madrid, 1870; composer, teacher and conductor. (2) **Xavier**, a young relative, also c. zarzuelas (see D. D.).

Gazzaniga (găd-zăn-ē'-ga), **Giu.**, Verona, 1743—Crema, 1819; conductor and dram. composer.

Gear (gēr), **Geo. Fr.**, b. London, May 21, 1857; pianist; pupil of Dr. Wylde and J. F. Barnett; 1872 scholarship London Acad. of Mus., now prof. there; 1876-92 mus.-dir. German-Reed Company; composed scena for sopr. solo and orch., etc.

Gebauer (zhū-bō-ă), (1) **Michel Jos.**, La Fère, Aisne, 1763—1812, on the retreat from Moscow; oboist, violinist and viol-player; also extraordinary virtuoso on the Jew's harp. He had 3 brothers, (2) **Francois Réné**, Versailles, 1773—Paris, 1845; bassoonist, prof., writer, and composer. (3) **P. Paul**, b. Versailles, 1775; djed young; pub. 20 horn-duets. (4) **Ét. Fran.**, Versailles, 1777—Paris, 1823; flutist and composer. (5) (gĕ-bow'-ĕr), **Fz. X.**, Eckersdorf, near Glatz, 1784—Vienna, 1822; 'cellist, conductor, teacher and composer.

Digitized by Google

Gebel (gā'-bĕl), (1) **Georg** (Sr.), Breslau, 1685—1750; organist; inv. clavichord with quarter tones and clavicymbalum with pedal-keyboard; composer; he had 2 sons, (2) **Georg** (Jr.), Brieg, Silesia, 1709—Rudolstadt, 1753; son of above; conductor, organist and composer. (3) **Georg Sigismund**, d. 1775; organist and composer. (4) **Fz. X.**, Fürstenau, near Breslau, 1787—Moscow, 1843; conductor, pf.-teacher, and composer.

Gebhard (gĕp'-härt), **Martin Anton**, b. Bavaria, 1770; Benedictine monk, then, 1831, a priest at Steinsdorf; theorist.

Gebhar'di, Ludwig Ernst, Nottleben, Thuringia, 1787—Erfurt, 1862; organist, composer and teacher.

Gédalge (zhā-dälzh), **André**, b. Paris, Dec. 27, 1856; pupil of Guiraud at the Cons.; took 2nd Grand prix de Rome, 1885 wrote lyric drama "*Hélène*"; c. pantomime "*Le Petit Savoyard*" (Paris, 1891); a succ. 1-act operabouffe "*Pris au Piège*" (Paris, 1895); 2 symphonies, etc.

Gehring (gā'-rĭng), **F.**, 1838 — Penzing, near Vienna, 1884; writer.

Geijer (gī'-ĕr), **Erik Gustaf**, Ransätter, Wermeland, 1783—Upsala, 1847; coll. of Swedish folk-songs.

Geisler (gīs'-lĕr), (1) **Jn. G.**, d. Zittau, 1827; writer. (2) **Paul**, b. Stolp, Pomerania, Aug. 10, 1856; grandson and pupil of a mus.-dir. at Mecklenburg; studied also with K. Decker; 1881–82 chorusm. Leipzig City Th., then with Neumann's Wagner Co.; 1883–85 at Bremen (under Seidl); then lived in Leipzig; prod. 5 operas; c. 12 symphonic poems, incl. "*Der Rattenfänger von Hameln*" (1880), "*Till Eulenspiegel*," etc.

Geistinger (gīs'-tĭng-ĕr), **Maria** ("**Marie**") **Charlotte Cäcilia**, b. Graz, Styria, July 26, 1836; soprano, etc.

Gelinek (gā'-lĭ-nĕk), (1) **Hn. Anton** (called **Cervetti**), Horzeniowecs, Bohemia, 1709—Milan, 1779; ex-priest, violinist and composer. (2) **Joseph**, Abbé; Selcz, Bohemia, 1758—Vienna, 1825; teacher and composer.

Geller-Wolter (gĕl'-lĕr-vôl-tĕr), **Luise**, b. Cassel, March 27, 1863; opera and concert alto; studied with Frau Zottmayer and Mme. Marchesi.

Geminiani (jĕm-ē-nĭ-ä'-nē), **Fran.**, Lucca, 1680—Dublin, Dec. 17, 1762; brilliant and eccentric violinist of great importance in English progress, and the author of the first vln. method pub. (1740).

Gemünder (gĕ-münt'-ĕr), Ingelfingen, Würtemberg, March 22, 1814—New York, Sept. 7, 1895; a maker whose vlns. were of the very highest perfection; his sons succeed him.

Genast (gĕ-näst'), **Ed.**, Weimar, 1797—Wiesbaden, 1866; barytone and composer.

Genée (zhŭ-nā), **Franz Friedrich Richard**, Danzig, Feb. 7, 1823—Baden, near Vienna, June 15, 1895; pupil of Stalleknacht, Berlin; theatre-conductor various cities; a student, then conductor and operatic composer; 1868–78 at Th. an der Wien, Vienna; wrote libretti for many of his own works and for Strauss and others; c. light operas with succ., incl. "*Der Geiger aus Tirol*," "*Nanon*," etc.

Generali (jā-nĕ-rä'-lē), **Pietro** (rightly **Mercandet'ti**), Masserano, Piedmont, 1783—Novara, 1832; conductor and dram. composer.

Genet (zhŭ-nā), **Eleazar** (called **il Carpentras'so**, or **Carpentras** (kärpăñ-träs)), Carpentras Vaucluse, ca. 1745—Avignon (?), ca. 1532; singer, then cond., then bishop; his admired masses, etc., were the first printed in round notes without ligature.

Gengenbach (gĕng'-ĕn-bäkh), **Nikolaus**, b. Kolditz, Saxony; cantor at Zeitz, and writer, 1626.

Genss (gĕns), **Hermann**, b. Tilsit, Jan. 6, 1856; pianist; pupil of the Royal Hochsch. für Mus., Berlin; teacher in various cities; 1893, co-

Digitized by Google

dir. Scharwenka-Klindworth Cons., Berlin; c. orch. works, etc.

Georges (zhôrzh), **Alex.**, b. Arras, France, Feb. 25, 1850; pupil, now prof. of harm., Niedermeyer Sch., Paris; c. operas "*Le Printemps*" (1888) and "*Poèmes d'Amour*" (1892); "*Charlotte Corday*" (1901); 2 oratorios, a mystery "*La Passion*" (1902); symph. poem, etc.

Gérard (zhā-rär), **H. P.**, Liège, 1763—Versailles, 1848; teacher and writer.

Gérardy (zhā-rär-dē), **Jean**, b. Lüttich, Dec. 6, 1878; notable 'cellist; studied with Bellmann; a pupil of Grützmacher; played as a child in England; at 13 in Dresden; 1899, etc., toured America; lives at Spa.

Ger'ber, (1) **H. Nikolaus**, Wenigen-Ehrich, near Sondershausen, 1702—Sondershausen, 1775; organist and composer. (2) **Ernst L.**, Sondershausen, 1746—1819; son, pupil and successor (1775) of above; 'cellist, organist, lexicographer and composer.

Gerbert (gĕr'-bĕrt), (**von Hornau**) **Martin**, Hor-bon-Neckar, Aug. 12, 1720—St. Blaise, May 13, 1793; collector of the invaluable "*Scriptores ecclesiastici de musica sacra potissimum*," noteworthy treatises of the Middle Ages, reproduced exactly (the compilation was continued by Coussemaker). The work is briefly referred to in this book as "Gerbert." He became in 1736 cond. at St. Blaise; when he died, the peasants erecting a statue to him; pub. also other very important works, and c. offertories, etc.

Gericke (gā'-rĭ-kĕ), **Wilhelm**, b. Graz, Styria, April 18, 1845; pupil of Dessoff, Vienna, Cons., then cond. at Linz; 1874, 2d. cond. Vienna ct.-opera (with Hans Richter); 1880, cond. of the "Gesellschaftsconcerte" (vice Brahms); also cond. the Singerverein; 1884–89, cond. Boston (Mass) Symphony Orch., resuming the post 1898 (vice Emil Paur) after being dir. "Gesellschaftsconcerte" at Vienna until 1895; pub. several choruses, pf.-pcs. and songs; also c. operetta "*Schön Hännchen*" (Linz, 1865); a Requiem; a concert-overture, etc.

Gerlach (gĕr'-läkh), (1) **Dietrich**, d. Nürnberg, 1574; music-printer, 1566–1571. (2) **Theodor**, b. Dresden, June 25, 1861; pupil of Wüllner; at 22 prod. a notable cantata, "*Luther's Lob der Musica*," 1884; Italy, 1885; cond. Sondershausen Th., then of German Opera in Posen; his "*Epic Symphony*" caused his appointment as ct.-cond. in Coburg, 1891; 1894, cond. at Cassel; c. succ. opera (book and music) "*Matteo Falcone*" (Hanover, '98, Berlin, 1902), orch. pieces, etc.

Gerle (gĕr'-lĕ), (1) **Konrad**, d. Nürnberg, 1521; lute-maker. (2) **Hans**, d. Nürnberg, 1570; probably son of above; violinist and vln.-maker.

Ger'man, J. Edw., b. Whitchurch, Shropshire, England, Feb. 17, 1862; violin pupil of R. A. M.; 1889, dir. Globe Th., London; 1901 completed Arthur Sullivan's unfinished opera "The Emerald Isle," prod. with succ. London, 1901; c. operetta; 2 symphonies; various suites, including the "Gipsy" suite, chamber-music, songs, etc. His incidental music to Shakespeare's plays is especially notable.

Germer (gĕr'-mĕr), **H.**, b. Sommersdorf, Province of Saxony, Dec. 30, 1837; pupil Berlin Akademie; teacher, pianist and writer.

Gern, August, organ-builder, London.

Gernsheim (gĕrns'-hīm), **Fr.**, b. Worms, July 17, 1839, of Hebrew parents; pupil of Rosenhain and Hauff, Frankfort, and Leipzig Cons.; 1865, teacher of comp. and pf. Cologne Cons.; 1872, Prof.; 1874, dir. of the Cons. at Rotterdam and cond. "Winter Concerts"; since 1890 at Stern Cons., Berlin; c. 4 symphonies, overtures, etc.

Gero (gā'-rō), **Jhan** (**Johann**) (called **Maister Jan** or **Jehan**, or **Joannes**

Digitized by Google

Gallus), conductor and composer at Orvieto Cath., 16th cent.

Gersbach (gĕrs'-bäkh), (1) **Joseph,** Säckingen, Baden, 1787—Carlsruhe, 1830; teacher and composer. (2) **Anton,** Säckingen, 1801—Carlsruhe, 1848; bro., pupil and successor of above.

Gerson (gĕr-sôn), **J. Charlier de,** Gerson, near Rethel, 1363—Lyons, 1429; writer.

Gerster (gĕr'-shtĕr), **Etelka,** b. Kaschau, Hungary, June 16, 1857; one of the most remarkable coloratura-sopranos of her time; 1874–75, a pupil of Marchesi, Vienna Cons.; v. succ. début Venice, Jan. 8, 1876; m. her impresario Dr. Carlo Gardini and toured Europe and America; lost her voice suddenly and opened (1896) a singing-school, in Berlin.

Gervasoni (jĕr-vä-sō'-nē), **Carlo,** Milan, 1762–1819; writer and theorist.

Gervinus (gĕr-vē'-noos), **Georg Gf.,** Darmstadt, 1805—Heidelberg, 1871; professor and writer.

Geselschap (gĕ-zĕl'-shäp), **Marie,** b. Batavia, Java, 1874 (?); pianist; pupil of X. Scharwenka, Berlin; played in America, etc.; 1895 in London.

Gesius (rightly **Göss**) (gä'-sĭ-oos; gĕs), **Bartholomäus,** Müncheberg, ca. 1555—Frankfort-on-Oder, 1613; cantor and composer.

Gesualdo (jä-zoo-äl'-dō), **Don Carlo,** Prince of Venosa, d. 1614; one of the most intellectual and progressive mus. of his time; wishing to revive the chromatic and enharmonic genera of the Greeks, he strayed out of the old church-modes and, becoming one of the "chromaticista," wrote almost in modern style.

Gevaërt (zhŭ-värt'), **François Auguste,** b. Huysse, near Oudenarde, July 31, 1828; pupil of Sommère (pf.) and Mengal (comp.) at Ghent Cons., taking Gr. prix de Rome for comp.; 1843, organist at the Jesuit church; he prod. 2 operas; lived in Paris (1849–50); then went to Spain and c. "*Fantasia sobre motivos espanoles,*" still pop. there, for which he was given the order of Isabella la Catolica; he sent back reports on Spanish music (pub. by the Academy, 1851); he returned to Ghent 1852, prod. 9 operas, 2 of them, "*Georgette*" and "*Le billet de Marguerite,*" with much success; in 1857 his festival cantata "*De Nationale Verjaerdag*" brought him the Order of Leopold; 1867–70 *chef de chant* Gr. Opéra, Paris; 1871, dir. Brussels Cons. (vice Fétis); pub. colls. of Italian music, also the valuable fruits of much research in old plain-song. His "*Traité d'instrumentation*" (1863) revised as "*Nouveau traité,*" etc. (1885), threatens to supplant Berlioz' great work; he prod. also 3 cantatas, "*Missa pro Defunctis*" and "*Super Flumina Babylonis*" for male chorus and orch.; overture "*Flandre au Lion,*" etc.

Geyer (gī'-ĕr), **Flodoard,** Berlin, 1811—1872; prof., critic, theorist and dram. composer.

Gheyn (gĕn), **Matthias van den,** Tirlemont, Brabant, 1721—Louvain, 1785; one of a Flemish family of bell founders; organist. Of his 17 children his son **Jossé Thos.** (b. 1752) was his successor as organist.

Ghiselin(g) (gē-zē-lŭng) (or **Ghiselinus**), **Jean,** Netherlandish; contrapuntist 15–16th cent.

Ghislanzoni (gēs-län-tsō'-nē), **A.,** Lecco, 1824—Caprino-Bergamasco, 1893; barytone and writer.

Ghizeghem. Vide HEYNE.

Ghizzolo (gĕd'-zō-lō), **Gio.,** b. Brescia, 1560 (?); monk and composer.

Ghymers (gē'-mĕrs), **Jules Eugène,** b. Liège, May 16, 1835; pupil of Liège Cons.; pianist and critic.

Gys (gēs), **Joseph,** Ghent, 1801—St. Petersburg, 1848; violinist, teacher and composer.

Giacche (jäk'-kē). Vide BERCHEM.

Giacchet'to. Vide BUUS.

Giacomelli (jäk-ō-mĕl'-lē), **Geminiano,** Parma, 1686—Naples, 1743; dram. composer.

Digitized by Google

Gialdini (jäl-dē'-nē), **Gialdino,** b. Pescia, Nov. 10, 1843; pupil of Mabellini, Florence; his first opera, "*Rosmunda,*" won prize offered by the Pergola Th., Florence, but was unsuc.; 1868, prod. 2 "opere buffe" in collaboration, then devoted himself to cond. with great succ.; prod. opera "*I Due Soci*" (Bologna, 1892) and "*La Pupilla*" (Trieste, 1896) with success.

Gianelli (jä-nĕl'-lē), **Pietro,** (Abbate) Friuli, Italy, ca. 1770—Venice, 1822 (?); lexicographer.

Gianettini (jä-nĕt-tē'-nē) (or **Zanettini**), **A.,** Venice, 1649—Modena, 1721; dram. composer.

Gianotti (jä-nôt'-tē), **P.,** Lucca—Paris, 1765; double-bassist, composer and writer.

Giardini (jär-dē'-nē), **Felice de,** Turin, 1716—Moscow, 1796; violinist and dram. composer.

Gib'bons, (1) Rev. **Edw.,** ca. 1570—ca. 1650; organist. (2) **Ellis G.,** d. ca. 1650; bro. of above; organist Salisbury cath. (3) **Orlando,** Cambridge, England, 1583—Canterbury, June 5, 1625; bro. of above; one of the foremost of Engl. organists and composers; Mus. Doc. Oxon; 1604, organist Chapel Royal; 1623, organist Westminster Abbey. (4) **Christopher,** London, 1615—Oct. 20, 1676; son of (3), organist and composer.

Gibel (gē'-bĕl) (or **Gibe'lius**), **Otto,** Island of Fehmarn (Baltic), 1612—Minden, 1682; composer.

Gibellini (jē-bĕl-lē'-nē), **Eliseo,** b. Osimo, Ancona, ca. 1520; until 1581 composer and conductor.

Gibert (zhē-bĕr), **Paul César,** Versailles, 1717—Paris, 1787; dram. composer.

Gibert (hē'-bĕrt) (or **Gisbert, Gispert**), **Francisco Xavier,** Granadella, Spain—Madrid, 1848; priest, cond. and composer.

Gibso'ne, Guillaume Ignace, b. London, ca. 1826; pianist; pupil of **Moscheles**; also dram. composer.

Gide (zhēd), **Casimir,** Paris, 1804—1868; composer.

Gigout (zhē-goo), **Eugène,** b. Nancy, France, March 23, 1844; organ-virtuoso, critic, etc.; pupil in the *maîtrise* of Nancy cath.; at 13 entered Niedermeyer Sch., Paris, and was later teacher there for over 20 years; studied also with Saint-Saëns; 1863, organist at the Ch. of St. Augustin; succ. concert organist throughout Europe; 1885, founded an organ-sch. subsidized by the govt.; commander of the order of Isabella la Catolica; 1885, officier of pub. instruction; 1895, Chev. of the Legion of Honour; pub. over 300 Gregorian and plain-song compositions.

Gil (hēl), **Francisco Assis,** b. Cadiz, 1829; pupil of Fétis; prof. of harmony, Madrid; writer, theorist and dram. composer.

Gil y Llagostera (hēl ē lä-gôs-tä'-rä), **Caytan,** b. Barcelona, Jan. 6, 1807; first flute at the theatre and cath., Barcelona; c. symphonies, etc.

Gil'christ, W. Wallace, b. Jersey City, N. J., Jan. 8, 1846; pupil of H. A. Clarke at the U. of Penn.; from 1877 organist and choirm. Christ Ch., Germantown; from 1882 teacher Phila. Mus. Acad.; cond. of various choral societies; c. prize *Psalm xlvi.* for soli, chorus, orch. and org. (Cincinnati Festival, 1882), "*Song of Thanksgiving*" for chorus and orch.; a cantata "*The Rose*" (1887), etc.

Giles (jīlz), **Nathaniel,** near Worcester, Engl., ca. 1550—Windsor, Jan. 24, 1633; organist; Mus. Doc. Oxon; writer and composer.

Gille (gĕl'-lĕ), **Karl,** 1897 conductor at Hamburg City Th.; previously conductor at the Ct.-Th., Schwerin.

Gilles (rightly, **G. Brebos**) (zhēl brŭ-bō), called **Maitre G.,** or "**Masegiles,**" d. 1584; organ builder at Louvain and Antwerp.

Gillet (zhē-yä), **Ernest,** b. Paris, Sept. 13, 1856; pupil Niedermeyer Cons.; solo 'cellist Gr. Opéra; then lived in London; c. "*Loin du bal*"

Digitized by Google

and other pop. and graceful pf.-pieces.

Gillmeister (gĭl'-mī-shtĕr), **Carl,** b. Schönebeck, Dec. 25, 1856; bass; studied at the Hochschule, Berlin; début at Augsburg; 1888 at Bayreuth, 1900 at Hanover.

Gil'more, Patrick Sarsfield, near Dublin, Dec. 25, 1820—St. Louis, Mo., Sep. 24, 1892; an immensely popular conductor, some of whose influence went to the popularising of good music; on occasions he cond. an orch. of 1,000 and a chorus of 10,000, also an orch. of 2,000 and a chorus of 20,000, reinforced with cannon fired by electricity, an organ, anvils, chimes, etc. (cf. Sarti); he c. pop. military and dance music.

Gilson (zhēl-sōn), **Paul,** b. Brussels, 1869; self-taught; his cantata "*Sinai*" won the Grand prix de Rome, 1892; 1896 prod. opera "*Alvar*," Brussels; completed Ragghianti's opera "*Jean-Marie*"; c. symph. sketches "*La Mer*," etc.

Ginguené (zhăn-gŭ-nā), **P. L.,** Rennes, 1748—Paris, 1816; writer.

Giordani (jôr-dä'-nē), name of a family, father, 3 sisters and 2 brothers, all singers in comic opera at Naples, till 1762 when they came to London (except Giuseppe); one of the brothers wrote the still pop. song "*Caro mio ben.*" (1) **Tommasa** (rightly **Carmine**), Naples, ca. 1740 — Dublin after 1816; dram. composer. (2) **Giuseppe** (called **Giordanel'lo**), Naples, 1744—Fermo, 1798; bro. of above; conductor; c. 30 operas.

Giordano (jôr-dä'-nō), **Umberto,** b. Foggia, Aug. 27, 1867; studied with Paolo Cerraos at the Naples Cons.; notable neo-Italian, living at Milan; c. operas; very succ. "*Andrea Chénier*" (La Scala, Milan, 1896; also in Berlin, 1898, and U. S.); also "*Marino*" unsucc., "*Regina Diaz*" (Naples, 1894); and succ. 3-act melodrama "*Mala Vita*" (Rome, 1892, prod. as "*Il Voto*," Milan, 1897); "*Fédora*" and "*Siberia.*"

Giorgi (jôr'-jē). Vide BANTI.

Giornovichi. Vide JARNOVIC.

Giorza (jôr'-tsä), **Paolo,** b. Milan, 1838; son and pupil of an organist and dram. singer; studied cpt. with La Croix; lived New York some years, later London; prod. unsucc. opera "*Corrado*" (Milan, 1869), and many very succ. ballets at La Scala.

Giosa, Nicola de. Vide DE GIOSA.

Giovanelli (jō-vä-nĕl'-lē), **Ruggiero,** Velletri, ca. 1560—Rome, ca. 1620; 1599 successor of Palestrina as conductor at St. Peter's, Rome; an important composer.

Giraldoni (zhē-răl-dō'-nē), **Leone,** Paris, 1824—Moscow, 1897; barytone.

Girard (zhē-răr), **Narcisse,** Nantes, France, 1797—Paris, 1860; conductor and violin professor.

Girardeau (zhē-răr-dō), **Isabella,** called **la Isabella,** Italian singer in London, ca. 1700.

Girelli-Aguilar, ——, Italian singer in Vienna and London, ca. 1771.

Gismonde (zhēs-môńd), **Celeste,** d. 1735; mezzo-soprano.

Giuglini (jool-yē'-nē), **Antonio,** d. insane, Pesaro, 1865; Italian tenor.

Gizziello (gĭd-zĭ-ĕl'-lō), **Gioacchino.** Vide CONTI.

Glad'stone, Francis Edw., b. Summertown, near Oxford, May 2, 1845; pupil of S. Wesley; one of chief Engl. contemporary organists; organist various churches, then became a Catholic and was until 1894 choir-dir. St. Mary of the Angels, Bayswater; 1879 Mus. Doc., Cantab; 1881, prof. of cpt. Trinity Coll., London; prof. of harm. and cpt. R.C.M.; c. an overture, chamber-music, etc.

Glarea'nus, Henricus (rightly **Heinrich Lo'ris,** Latinised, **Lori'tus**), Glarus, 1488 — Freiburg, Baden, March 28, 1563; poet and important theorist.

Glasenapp (glä'-zĕ-näp), **Karl Fr.,** b. Riga, October 3, 1847; studied philosophy at Dorpat; since 1875 head-master at Riga; wrote on Wag-

Digitized by Google

ner, a biography in 3 vols., a lexicon, and a Wagner Encyclopædia, etc.

Gläser (glā'-zĕr), (1) **K. G.**, Weissenfels, 1784—Barmen, 1829; mus. dir. and later dealer, composer and writer. (2) **Fz.**, Obergeorgenthal, Bohemia, 1798—Copenhagen, 1861; conductor, violinist, and dram. composer.

Glaz(o)unow (glä'-tsoo-nôf), **Alex.**, b. St. Petersburg, Aug. 10, 1865; studied till 1883 at Polytechnic Inst., then took up music; studied with Rimsky-Korsakov; 1881 his first symphony was produced, repeated under Liszt in 1884 at Weimar; he cond. his second symphony in Paris, 1889; his fourth symphony, London Phil., 1896–97, with Rimsky-Korsakov and Liadov, cond. Russian Symphony Concerts at St. P.; c. 5 symphonies, 2 overtures on Greek themes; overture "*Carnaval*"; Élegie "*A la mémoire d'un héros*"; symphonic poem "*Stenka Rasine*"; symphonic picture "*The Forest*"; "*Chopiniana*" orch. suite; and other orchl. pcs., string-quartets, pf.-pcs., suite on S. A. C. H. A. (his nickname) for pf., etc.

Gleason (glē'-sŭn), **Fr. Grant**, b. Middletown, Conn., Dec. 17, 1848; pupil of Dudley Buck and at Leipzig Cons.; later at Berlin, of Loeschorn, Weitzmann and Haupt; later with Beringer (pf.) in London; 1875 organist Hartford; 1877, teacher Hershey Sch. of Music, Chicago; critic for years of Chicago *Tribune*; c. (text and music) grand operas "*Otho Visconti*" and "*Montezuma*"; cantata "*The Culprit Fay*," with orch.; "Praise-song to Harmony," symphonic cantata; "Auditorium Festival Ode," symph. cantata with orch.; op. 21, "*Edris*," symphonic poem (after the prologue to "*Ardath*" by Marie Corelli), etc.

Gleich (glīkh), **Ed.**, Erfurt, 1816—Langebrück, near Dresden, 1898; critic and writer; c. symphonies.

Gleichmann (glīkh'-măn), **Jn. G.**, Steltzen, near Eisfeld, 1685—Ilmenau, 1770; organist.

Gleissner (glīs'-nĕr), **Fz.**, Neustadt-on-the-Waldnab, 1760—Munich, after 1815; printed songs of his own by lithographic process, the first music so printed.

Gleits (glīts), **K.**, b. Hetzerode, near Cassel, Sept. 13, 1862; studied Leipzig Cons. and Munich Music School, and in Berlin; c. symph.-poem "*Fata Morgana*" (played by Nikisch at the Berlin Philh. concerts, 1898); "*Ahasuerus*," "*Venus and Bellona*," etc., for orch.; "*Hafbur and Signild*," for chorus; "*Inlichter*," a pf.-fantasy with orch.; vln.-sonata, etc.

Glinka (glĭnk'-ä), **Michail Ivanovitch**, Novospaskoï, near Smolensk, Russia, June 1 (new style), 1804—Berlin, Feb. 15, 1857; piano-virtuoso and composer, father of the new nationalistic Russian Musical School; of noble birth; pupil of Bohm (vln.), Mayer (theory and pf.), John Field (pf.). Of very weak health, he studied vocal composition in Italy; 1834 with Dehn in Berlin; prod. at St. Petersburg, 1836, the first Russian national opera "*A Life for the Czar*" (*Zarskaja Skisu* or *Ivan Sussanina*), with succ. still lasting; the next opera "*Russlan and Ludmilla*" (St. P., 1842) was also succ. (book by Pushkin); 1844 in Paris he gave orch. concerts strongly praised by Berlioz; 1845–47, Madrid and Seville, where he c. "*Jota Aragonese*," a "*Capriccio brillante*" for orch., and "*Souvenir d'une nuit d'été à Madrid*," for orch.; 1851, Paris; 1854–55, near St. Petersburg writing his autobiography, planning a never-attempted opera; he visited Dehn at Berlin in 1856, and died there suddenly; Glinka's other comp. incl. 2 unfinished symphonies; 2 polonaises for orch.; a fantasia, "*La Kamarinskaja*"; a septet; 2 string-quartets; trio for pf., clar. and oboe; dramatic scenes; vocal-quartets, songs and pf.-pcs.

Digitized by Google

Glöggl (glĕg'-gl), (1) **Fz. X.**, Linz-on-Danube, 1764—after 1832; conductor, mus. dir.; writer. (2) **Fz.**, Linz, 1797—Vienna, 1872; son of above; est. music business, 1843; writer and mus. director.

Glover (glŭv'-ĕr), (1) **Sarah Ann**, Norwich, Engl., 1785—Malvern, 1867; inv. the Tonic Sol-fa system of notation and wrote about it. (2) **Chas. W.**, Feb., 1806—London, 1863; violinist, etc. (3) **Stephen**, London, 1812—Dec. 7, 1870; teacher and composer. (4) **W. Howard**, London, 1819—New York, 1875; violinist and critic; sang in opera. (5) **William**, b. London, 1822; organist, etc.

Gluck (glook), **Christoph Wilibald** (Ritter **von**), Weidenwang, near Neumarkt, Upper Palatinate, July 2, 1714—Vienna, Nov. 25, 1787; son of head-gamekeeper to Prince Lobkowitz; at twelve sent to the Jesuit Coll. at Komotau (1726–32), where he learnt the violin, clavecin, and organ, and was chorister in the Ch. of St. Ignaz; at eighteen he went to Prague, earning a living by playing at rural dances, giving concerts and singing and playing in various churches; under the tuition of Father Czernohorsky he mastered singing and the 'cello, his favourite instr.; 1736 entered the service of Prince Melzi, Vienna, who took him to Milan and had him study harm. and cpt. with Sammartini. After four years' study he prod. "*Artaserse*" (La Scala, 1741) with great succ. and was commissioned to c. for other theatres; prod. 8 operas 1742–45. On invitation he went to London 1745 as composer for the Haymarket, in opposition to Händel. "*La Caduca dei Giganti*" was given on the defeat of the Pretender, 1746, "*Artamene*," followed by "*Piramo e Tisbe*," a pasticcio of his best arias had no succ. and led Händel to say that the music was detestable, and that Gluck knew no more counterpoint than his cook. The operas **G.** had written up to this time were thoroughly Italian. The influence of Händel and Rameau's works heard at Paris awakened him, and led him to that gradual reform which made him immortal, though it brought on him the most ferocious opposition. "*La Semiramide Riconosciuta*" (Vienna, 1748) began the change to more serious power. 1750–62 he prod. "*Telemaco*" (Rome, 1750), "*La Clemenza di Tito*" (Naples, 1751), and 4 others. 1754–64 he was dir. court-opera Vienna and prod. 6 more works. He made great succ. in spite of opposition with "*Orfeo ed Euridice*" (1762), "*Alceste*" (1767), "*Paride ed Elena*" (1769), libretti by Calzabigi. 2 other inferior works were performed by members of the royal family (1765). In the dedicatory prefaces to "*Alceste*" and "*Paride ed Elena*," **G.** expressed his protest against the Italian school, and declared for dramatic consistency unhampered by rigid formulæ for arias, duets, etc., and interpolated cadenzas. He had such harsh criticism at home and such encouragement from du Rollet of the French Embassy at Vienna in 1772 that he went to Paris. But here also he met such opposition, that all his diplomacy and all the power of his former pupil, Queen Marie Antoinette hardly availed to bring about the presentation of "*Iphigénie en Aulide*" (1774); its great succ. was repeated in "*Orphée*" (Aug., 1774), "*Alceste*" (1776), and *Armide* (1777). Piccinni was brought to Paris as a rival, and prod. "*Roland*" while Gluck was preparing the same subject. Gluck burned his score and published a letter which precipitated an unimaginably fierce war of pamphlets. Both men now set to composing "*Iphigénie en Tauride*"; here Gluck forestalled his rival by two years (1779), and Piccinni's work on appearing was not a succ., while Gluck's succeeded enormously. His last opera, "*Echo et Narcisse*,"

Digitized by Google

was not succ. (Sept. 21, 1779); 1780, he retired to Vienna and lived on his well-earned wealth, till apoplexy carried him off. He wrote a De profundis for chorus and orch., 6 overtures and an incomplete cantata, "*Das Jüngste Gericht*," finished by Salieri, and 7 odes for solo voice and pf. Biog. by A. Schmidt (1854); Marx (1863); Desnoiresterres (1872).

Gluck.

By Ernest Newman.

TAKEN up in his twenty-second year by an amateur of Italian music, and put under Sammartini at Milan, Gluck's earliest models were Italian. Though his first works showed slight, unconscious traces of Northern origin, he probably thought, for twenty years, of little more than producing opera after opera in the Italian style. The intellectual changes that led to the reform of the opera with *Orfeo* were perhaps due in part to the influence of Rameau and Händel. The French light opera, also, and his own attempts in it, seem to have taught him something of direct, contemporary expression, as distinguished from the conventional operatic mouthing of antique sentiments. Apart from these musical influences, he was strongly swayed by the general æsthetics of the eighteenth century, whose ideal of art was the veracious imitation of Nature. He had probably read Algarotti's book on the Opera (1763), which advocates many of the reforms he afterwards carried out. ¶ Three rich currents intercrossed in him when he came to consciousness of himself. His Italian practice had given him ease and grace of style; his Northern nature and training made him at home in the world of grave and dignified passion; from the French opera he had learned to seek in musical tones the natural correlatives to the verbal idea. To these three musical qualities he added the power of penetrating reflection upon the essence of his art. ¶ The opera, when he took it up, was the laughing-stock of Europe. It left his hands a serious form of art, carefully thought out in all its details, with a new method and unity of purpose. The overture was made to throw light on the coming drama; the libretto was kept on as high a level as the taste and subjects of those days would permit; the old distinction of aria and recitative was undermined, the aria becoming more dramatic while not ceasing to be lyrical when required, and the recitative being raised from its previous conventional lines into a living, organic musical speech; the orchestra no longer merely accompanied the singer, but helped in the expression of the emotions of the actor; the senseless vocal ornaments of the Italian opera were discarded, and the singers taught to exist for the opera instead of the opera existing for them; in a word, brains and a purpose occupied the field hitherto filled only by vanity and imbecility. ¶ Had Europe not undergone such startling changes at the end of the last century, Gluck's influence

Digitized by Google

would have borne great fruit. But the new social and intellectual life brought in a new world, for which a new music had to be found; while elsewhere his influence was lost sight of in the dazzling artificiality of the later Italian opera. Still, all the serious dramatists—Beethoven, Wagner, Weber, Berlioz—had their way made easier by the labour of Gluck. ¶ Like Wagner and Bach, he stands in a category of his own, seeming almost to be without ancestors and without descendants. His place is among the masters of dramatic grip and veracious poetic expression. Even yet, indeed, some of his work is incomparable in these respects.

Gmeiner (g'mī'-nĕr), **Lula**, b. Kronstadt, Aug. 16, 1876; alto; studied vln. with Olga Grigorourcz; then studied voice with Gr. Walter and Emilie Herzog; lives in Berlin.

Gnecco (n'yĕk'-kō), **Francesco**, Genoa, 1769—Milan, 1810; dram. composer.

Gobbaerts (gŭb'-bărts), **Jean Louis**, Antwerp, 1835—Saint Gilles, near Brussels, 1886; pianist and composer.

Gobbi (gôb'-bē), (1) **Henri**, b. Pesth, June 7, 1842; pupil of R. Volkmann, and Liszt; music-teacher and critic, Pesth; c. a festival cantata celebrating Liszt's public career, etc. (2) **Aloys**, b. Pesth, Dec. 30, 1844; bro. of above; violinist and teacher.

Göbel (gă'-bĕl), **K. H.**, Berlin, 1815—Bromberg, 1879; pianist, conductor, and dram. composer.

Gockel (gôk'-ĕl), **Aug.**, Willibadessen, Westphalia, 1831—1861; pianist and composer.

Godard (gō-dăr), **Benjamin (Louis Paul)**, Paris, Aug. 18, 1849—Cannes, Jan. 11, 1895; studied vln. with Hammer and played in public at 9; then studied with Reber (comp.) and Vieuxtemps (vln.), Paris Cons.; 1865 pub. a vln.-sonata, later other chamber-compositions; rec'd the Prix Chartier from the Institut de France for merit in the department of chamber-music; prod. 5 operas, incl. "*Jocelyn*" (Brussels, 1888), and the very succ. posthumous "*La Vivandière*" (Paris Op.-Com., 1895), the last 2 acts orchestrated by Paul Vidal; 2 operas not prod.; he c. also incid. mus. and 6 symphonies; "*Le Tasse*" (Tasso), dram. symphony with soli and chorus took the city of Paris prize in 1878; concerto for vln.; a pf.-concerto, songs and pf.-pcs.

God'dard (Davison), **Arabella**, b. St. Servan, near Saint Malo, Brittany, Jan. 12, 1838; at 4 played in public, at 6 studied with Kalkbrenner at Paris, at 8 played to Queen Victoria; pub. 6 waltzes and studied with Mrs. Anderson and Thalberg; at 12 played at the Grand National Concerts; 1850–53 pupil of J. W. Davison, whom she m. (1860); toured Germany and at 17 played at Leipzig Gewandhaus 1855; 1873–76 toured the world; retired 1880 and lived in Tunbridge Wells.

Godebrye. Vide JACOTIN.

Godefroid (gôd-fwă), (1) **Jules Joseph**, Namur, Belgium, 1811—Paris, 1840; harpist and dram. composer. (2) **Dieudonné Jos. Guil. Félix**, Namur, 1818—Villers-sur-mer, 1897; bro. of above; harpist and dram. composer.

God'frey, (1) **Chas.**, Kingston, Surrey, 1790—1863; bassoonist and conductor. (2) **Daniel**, b. Westminster, Engl., Sept. 4, 1831; son of above; pupil R.A.M., later Fellow and Prof. of Military Mus.; 1856 bandm. of the Grenadier Guards; 1872 and 1898 toured the U. S. with his band; composer. (3) **Adolphus Fred.**, b. 1837, son of (1); conductor. (4)

Digitized by Google

Charles, b. 1839, son of (1); conductor.

Godowski (gō-dôf'-shkē), **Leopold,** b. Wilna (Vilno), Russian Poland, Feb. 13, 1870; pianist; début and tours at 9; pupil of Wilna, and 1881–84 R. Hochschule, Berlin; at 14 toured America; 1887–90 studied with Saint-Saëns; 1890–91 toured America again; 1894 dir. pf.-dept., Broad St. Cons., Phila.; 1895–99 head of pf.-dept., Chicago Cons.; then toured Europe; since 1902 lives in Berlin; began first comp. at 7; pub. *Moto Perpetuo*, Polonaise in C.; elaborations of Chopin, etc.

Goepfart (gĕp'-färt), (1) **Chr. H.,** Weimar, 1835—Baltimore, Md., 1890; organist and composer. (2) **Karl Eduard,** b. Weimar, March 8, 1859; son of above; since 1891 cond. Baden-Baden Mus. Union; c. "*Sarastro*," a sequel to Mozart's "*Magic Flute*," etc. (3) **Otto Ernst,** b. Weimar, July 31, 1864; bro. of above; since 1888 Weimar town cantor and composer.

Goering (gä'-rĭng), **Th.,** b. Frankfort-on-Main, Oct. 2, 1844; critic, 1880–83 Paris, then Munich; now music correspondent Cologne *Zeitung*.

Goes (gō'-ĕs), **Damião de,** Alemquer, Portugal, 1501—Lisbon, 1573; ambassador, theorist and composer.

Goethe (gä'-tĕ), **Walther Wg. von,** Weimar, 1818—Leipzig, 1885; grandson of the poet; c. 3 operettas, etc.

Goetschius (gĕt'-shĭ-oos), **Percy,** b. Paterson, N. J., Aug. 30, 1853; pupil Stuttgart Cons.; 1876 teacher there; 1885 Royal Prof.; critic for various German music papers; 1890–92 prof. Syracuse (N. Y.) Univ. and Mus. Doc.; 1892–96, taught comp. and lectured on mus. hist., etc., N. E. Cons., Boston; since 1896 private teacher Boston, and essayist; since 1897 organist First Parish Ch., Brookline; pub. important and original treatises; c. 2 Concert-Fugues, etc.

Goetz (gĕts), **Hn.,** Königsberg, Prussia, 1840—Hottingen, near Zurich, 1876; 1863, organist and conductor; c. operas, songs, etc.

Gogavi'nus, Ant. Hn., Dutch physician at Venice 1552; writer.

Goldbeck (gōlt'-bĕk), **Robert,** b. Potsdam, April 19, 1839; pupil of Kohler and H. Litolff; gave v. succ. concerts in London and prod. operetta; 1857–67 in New York as teacher; 1868 founded a Cons. at Chicago; dir. till 1873; cond. the Harmonic Society, and co-dir. Beethoven Cons., St. Louis; New York, 1885; c. 2 operas; cantata, Burger's "*Leonore*," etc.

Goldberg (gōlt'-bĕrkh), (1) **Jn. G. (Theophilus),** Königsberg, ca. 1730—Dresden (?), 1760 (?); organ and clavichord player. (2) **Jos. Pasquale,** Vienna, 1825—1890; vln.-pupil of Mayseder and Seyfried, then operatic bass and teacher. His 2 sisters, (3) **Fanny G.-Marini** and (4) **Catherine G.-Strossi,** are singers.

Golde (gōl'-dĕ), (1) **Ad.,** Erfurt, 1830—1880; son and (1872) successor of (2) **Joseph G.,** dir. Soller Singing-Society, Erfurt.

Goldmark (gōlt'-märk), (1) **Karl,** b. Keszthely, Hungary, May 18, 1830 (not 1832, as usually stated); violinist and pianist, pupil of Jansa (vln.), later of Bohm (theory) at the Vienna Cons., then mainly self-taught; début 1858, Vienna, with his own pf.-concerto; the popular overture "*Sakuntala*" (op. 13); and a Scherzo, Andante, and Finale for Orch. (op. 19) won him success strengthened by his opera "*Die Königin von Saba*" (Vienna, 1875); c. also operas "*Merlin*" (Vienna, 1886) v. succ.; "*Das Heimchen am Herd*" based on Dickens' "Cricket on the Hearth" (Vienna, 1896); "*Die Kriegsgefangene*" (Vienna Ct.-opera, 1899); "*Der Fremdling*" (not prod.) and "*Götz von Berlichingen;*" c. also 2 symphonies, incl. "*Ländliche Hochzeit*"; overtures, "*Im Frühling*," "*Prometheus Bound*," and "*Sappho*," etc. (2) **Rubin,** b. New York City, 1872;

Digitized by Google

composer; nephew of above; at 7 began to study with A. M. Livonius, with whom he went to Vienna, 1889; studied there also with Door and Fuchs; later in New York with Joseffy and Dvorák; since 1892 lives in Colorado Springs, Colorado; founder and dir. of a Coll. of Mus. there. At 19 c. "*Theme and Variations*" for orch. (performed by Seidl, 1895); c. a pf.-trio, cantata with orch. "*Pilgrimage to Kevlaar*," overture "*Hiawatha*" (played by Boston Symph. Orch.), vln.-sonata, etc.

Goldner (gōlt'-nĕr), **Wm.**, b. Hamburg, June 30, 1839; pupil Leipzig Cons.; lives in Paris as a pianist and composer.

Goldschmidt (gōlt-shmĭt), (1) **Sigismund**, Prague, 1815—Vienna, 1877, pianist and composer. (2) **Otto**, b. Hamburg, Aug. 21, 1829; pianist; pupil of Jakob Schmitt and F. W. Grund, Mendelssohn, and Chopin; 1849 London with Jenny Lind, whom he accompanied on her American tour and m. (Boston, 1852); 1852–55 Dresden; 1858–87 London; 1863 vice-principal of the R.A.M., 1875 founded Bach Choir, also cond. mus. festivals at Düsseldorf (1863) and Hamburg (1866); c. oratorio "*Ruth*" (Hereford, 1867); pf.-concerto and trio, etc. (3) **Adalbert von**, b. Vienna, 1853; pupil Vienna Cons.; amateur composer; prod. with great succ. cantata "*Die Sieben Todsünden*" (Berlin, 1875), and succ. opera "*Helianthus*" (Leipzig, 1884); prod. trilogy "*Gaea*" 1889. (4) **Hugo**, b. Breslau, Sept. 19, 1859; 1884 Dr. jur.; studied singing with Stockhausen (1887–90); 1893 co-dir. Scharwenka-Klindworth Cons., Berlin; writer.

Gold'win, John, d. Nov., 1719; Engl. organist and composer.

Golinel'li, Stefano, b. Bologna, Oct. 26, 1818; pianist; pupil of B. Donelli and N. Vaccai; pf.-prof. Liceo Musicale till 1870; c. 5 pf.-sonatas, etc.

Gollmick (gôl'-mĭk), (1) **Fr. K.**, Berlin, 1774—Frankfort-on-Main, 1852; tenor. (2) **Karl**, Dessau, 1796—Frankfort-on-Main, 1866; son of above; theorist and writer. (3) **Adolf**, Frankfort-on-M., 1825—London, 1883; pianist; son and pupil of (2); studied also with Riefstahl, 1844; c. comic operas, etc.

Goltermann (gôl'-tĕr-măn), (1) **G. Ed.**, Hanover, 1824—Frankfort-on-M., 1898; 'cellist and composer. (2) **Jn. Aug. Julius**, Hamburg, 1825—Stuttgart, 1876; 'cellist. (3) **Aug.**, 1826—Schwerin, 1890; court pianist.

Gombert (gôm'-bĕrt), **Nicolas**, Bruges, ca. 1495—after 1570; a most important 16th cent. composer, one of the first to take up secular music seriously; a lover of Nature and a writer of descriptive and pastoral songs of much beauty; his motet "*Paster Noster*" was prod. at Paris by Fétis with impressive effect.

Gomes (or **Gomez**) (gō'-mās), **Antonio Carlos**, Campinas, Brazil, July 11, 1839—Para, Sept. 16, 1896; pupil of Rossi, Milan Cons.; Dir. of Para Cons.; c. succ. operas "*Salvator Rosa*," "*Lo Schiavo*," "*Maria Tudor*," etc.

Good'ban, (1) **Thos.**, Canterbury, 1780—1863; writer and cond. His 3 sons were (2) **Chas.**, (3) **Henry Wm.**, 'cellist, and (4) **Thos.**, violinist. (5) **Jas. F.**, nephew of (1), violinist and organist.

Good'groome, (1) **John**, b. ca. 1630; composer. (2) **John**, probably son of above; organist, 1735. (3) **Theodore**, Pepys' teacher; probably bro. of (1).

Good'rich, (1) **Alfred John**, b. Chile, Ohio, May 8, 1847; eminent theorist; except for a year's instruction from his father, wholly self-taught; teacher theory Grand Cons., N. Y., 1876; voice, pf. and theory Fort Wayne Cons., Ind.; dir. vocal-dept. Beethoven Cons., St. Louis; 2 years at Martha Washington Coll., Va.; lived in Chicago, now in New York as teacher;

Digitized by Google

pub. theoretical essays and books of radical and scholarly nature, the important products of research and individuality, incl. "*Complete Musical Analysis*" (1889), "*Analytical Harmony*" (1894), "*Theory of Interpretation*" (1898), "*Counterpoint.*" (2) **John Wallace,** b. Boston, 1870 (?); notable organist; studied Boston, Munich and with Widor, Paris; teacher N. E. Cons., Boston; tours in concert; 1902 chorusmaster Worcester Festival.

Good'son, (1) **Richard,** d. 1718; organist and professor at Oxford. (2) **Richard,** d. 1741; son and successor of above; organist.

Good'win, Amina Beatrice, b. Manchester, Engl.; pupil of her father; at 6 played in public, then studied with Reinecke, Jadassohn, Delabord, Liszt and Frau Schumann; 1895 founded a pf.-coll. for Ladies, London; m. an American, W. Ingram-Adams; pub. a work on technic and c. pf.-pieces.

Goovaerts (gō'-värts), **Alphonse, J. M. André,** b. Antwerp, May 25, 1847; 1866, assist. librarian, Antwerp; founded an amateur cathedral choir to cultivate Palestrina and the Netherland cptists; 1887 royal archivist, Brussels; writer and composer.

Göpfert (gĕp'-fĕrt), (1) **K. And.,** Rimpar, near Würzburg, 1768—Meiningen, 1818; clarinetist and dram. composer. (2) **K. G.,** Weesenstein, near Dresden, 1733—Weimar, 1798; vln. virtuoso; conductor and composer.

Gordigiani (gôr-dĕd-jä'-nē), (1) **Giov. Bat.,** Mantua, 1795—Prague, 1871; son of a musician; dram. composer. (2) **Antonio,** a singer. (3) **Luigi,** Modena, 1806—Florence, 1860; bro. of (1); dram. composer.

Gor'don, (1) **John,** Ludgate, 1702—1739; Prof. (2) **W.,** Swiss flutist of Engl. descent; 1826 began improvements on the flute, which later Böhm carried to success, though W. G. went insane 1836 from discouragement.

Goria (gō-rē'-ä), **Alex. Éd.,** Paris, 1823—1860; teacher and composer.

Gorno (gôr'-nō), **Albino,** b. Cassalmorano (Cremona), Italy; pupil Milan Cons., graduating with 3 gold medals; pianist and accompanist to Adelina Patti on Amer. tour 1881–1882; then pf.-prof. Cincinnati Coll. of Music; c. opera, cantata "*Garibaldi,*" etc.

Göroldt (gä'-rôlt), **Jn. H.,** Stempeda, near Stolberg (Harz), 1773—after 1835; mus. dir., writer and composer.

Gorria, Tobio. Vide BOITO, ARRIGO.

Gorter (gôr'-tĕr), **Albert,** b. Nürnberg, Nov. 23, 1862; studied medicine; then music at R. Mus. Sch., Munich; took 3 prizes for composition; studied a year in Italy; assist. cond. Bayreuth Festivals; cond. Breslau, etc.; 1894–99 assist. cond. Carlsruhe Ct.-Th., then cond. Leipzig City Th.; c. (text and mus.) opera "*Harold*" and comic opera "*Der Schatz des Rhampsinnit*" (Mannheim, 1894); 2 symphonic poems, etc.

Goss, (1) **John Jeremiah,** Salisbury, 1770—1817; alto. (2) Sir **John,** Fareham, Hants, England; 1800—London, 1880; organist; knighted, 1872; composer and writer.

Gossec (gôs'-sĕk) (rightly **Gossé, Gosset** or **Gossez**) (gôs-sä), **François Joseph,** Vergniers, Belgium, Jan. 17, 1734—Passy, near Paris, Feb. 16, 1829; 1741–49 chorister Antwerp cath.; for 2 years he then studied vln. and comp.; 1751 Paris, cond. private orch. of La Popelinière; then *fermier-général;* 1754 he pub. his first symphonies (5 years before Haydn's); 1759 his first string-quartets which became pop.; 1769 his "*Messe des Morts*" made a sensation (the "*Tuba mirum*" being written for 2 orch., one for wind. instrs., concealed, a new effect he repeated in his first oratorio); 1762 cond. of Prince Conti's orch. at Chantilly; from 1764 prod. 3-act operas "*Le Faux Lord,*" etc., incl. succ. "*Les Pêcheurs*" (Comédie It., 1766); 1770 founded Concerts des

Digitized by Google

Amateurs; 1773 reorganised and cond. the Concerts Spirituels till 1777; 1780–82 assist. cond. Académie de Musique (later Gr. Opera); 1784 founded and dir. École Royale de Chant, the beginning of the Cons. of which (1795) he was an inspector and prof. of comp.; c. 26 symphonies, 3 symphonies for wind, "*Symphonie concertante*" for 11 insts., overtures, 3 oratorios, etc.; masses with orch.; string-quartets, etc.

Gost'ling, Rev. **John,** d. 1733; bass, famous for his range; Purcell wrote for him a song ranging from D–e' (v. PITCH, D. D.).

Gottschald (gôt'-shält), **Ernst,** b. Elterlein, Saxony, Oct. 19, 1826; a jurist and writer under pen-name "**von Elterlein.**"

Gottschalg (gôt'-shälkh), **Alex. W.,** b. Mechelrode, near Weimar, Feb. 14, 1827; pupil Teachers' Seminary, Weimar; succeeding Göpfer there later; court organist, teacher, editor and writer.

Gottschalk (gôts'-chôlk), (1) **Louis Moreau,** New Orleans, La., May 8, 1829—Rio de Janeiro, Dec. 18, 1869; brilliant and original pianist and composer; studied in Paris; began c. at 10; c. operas, etc., and 90 pf.-pcs. of distinct and tropical charm. (2) **Gaston,** bro. of above, singer and for years teacher in Chicago.

Götze (gĕt'-zĕ), (1) **Jn. Nik. K.,** Weimar, 1791—1861; violinist and dram. composer. (2) **Fz.,** Neustadt-on-Orla, 1814—Leipzig, 1888; tenor, teacher and composer. (3) **Karl,** Weimar, 1836—Magdeburg, 1887; pianist and dram. composer. (4) **H.,** b. Wartha, Silesia, April 7, 1836; studied singing with (2); lost his voice; teacher in Russia and Breslau; 1885 Ziegenhals, Silesia; 1889 Royal Mus. Dir.; wrote 2 technical books; c. a mass with orch., etc. (5) **Auguste,** b. Weimar, Feb. 24, 1840; daughter of (2); teacher Cons., Dresden; founded a school there; 1891 taught at Leipzig Cons.; wrote under name **"Auguste Weimar."** (6) **Emil,** b. Leipzig, July 19, 1856; pupil of Scharfe, Dresden; 1878–81, tenor Dresden Ct.-Th., then at Cologne Th., then toured as "star," 1900 lived in Berlin as court-singer. (7) **Otto,** 1886, conductor at Essen-on-Ruhr; prod. succ. opera "*Riscatto*" (Sondershausen, 1896). (8) **Fz.,** 1892, prod. Volksoper "*Utopia*" (Stettin, 1892) and 1-act opera "*Die Rose von T'hiessow*" (Glogau, 1895). (9) **Marie,** b. Berlin, Nov. 2, 1865; alto, studied Stern Cons. and with Jenny Meyer and Levysohn; sang Berlin opera, then at Hamburg City Th.; 2 years in America; 1892 Berlin ct.-opera.

Goudimel (goo-dĭ-mĕl), **Claude,** Vaison, near Avignon, ca. 1505—killed in St. Bartholomew massacre, Lyons, Aug. 24, 1572; pupil perhaps of Josquin Desprès; est. a school and formed Palestrina and other pupils, winning name; "Father of the Roman School"; a music printer for a time; his important comp. incl. "*The Psalms of David,*" complete.

Gould, Nathaniel Duren, Chelmsford, Mass., 1781—Boston, 1864; conductor and writer.

Gounod (goo-nō), **Charles François,** Paris, June 17, 1818—Oct. 17, 1893; son of a talented painter and engraver; his mother taught him the pf. and he entered the Lycée Saint-Louis; 1836 studied at the Paris Cons. with Reicha (harm.), Halévy (cpt. and fugue), Lesueur and Paer (comp.); took 2nd Prix de Rome with cantata "*Marie Stuart et Rizzio*" in 1837; his cantata "*Fernanda*" won the Grand Prix de Rome in 1839, and he studied church music at Rome; 1841 his orch. mass was performed; in 1842 he cond. his *Requiem* at Vienna with great succ.; returned to Paris as precentor and organist of the Missions Étrangères; studied theology 2 years, intended to take orders and was called **l'Abbé Gounod** by a publisher in 1846; after

Digitized by Google

5 years of seclusion, parts of his *Messe Solennelle* were played with profound succ. in London; he prod. a symphony, but his opera "*Sappho*" failed (Gr. Opéra, 1851); revised 1884, it failed again; a gr. opera, "*La Nonne Sanglante*" (1854), and a comic opera, "*Le Médecin Malgré Lui*" (played in London as "The Mock Doctor") (1858), both failed; 1852–60 cond. the "Orphéon," Paris, and c. choruses and 2 masses. The opera "*Faust*" (Th. Lyrique, 1859) was and still is a great succ. "*Philémon et Baucis*" (1860); "*La Reine de Saba*" (in London as "Irène") (1862); "*Mireille*" (1864), "*La Colombe*" (1866), were not great works, but "*Roméo et Juliette*" (1867) still holds the stage; 1866 member of the Institut de France and commander of the Legion of Honour. In 1870, during the war he lived in London; founded Gounod's Choir. In 1871 he prod. "*Gallia*," a cantata based on "Lamentations"; 1875 returned to Paris, prod. "*Cinq Mars*" (Opéra Comique, 1877), "*Polyeucte*" (Gr. Opéra, 1878), and "*Le Tribut de Zamora*" (1881), none succ. The sacred trilogy "*La Rédemption*" (Birmingham, 1882) (music and French words), and "*Mors et Vita*" (Birmingham, 1885) (Latin text arranged by Gounod) are standard. He also c. "*Messe Solennelle à Ste. Cecile*"; masses; "*Angeli custodes*" (1882); "*Jeanne d'Arc*" (1887); a Stabat Mater with orch.; the oratorios "*Tobie*," "*Les Sept Paroles de Jésus*," "*Jésus sur le Lac de Tibériade*"; the cantatas "*A la Frontière*" (1870, Gr. Opéra), "*Le Vin des Gaulois*," and "*La Danse de l'Épée*," the French and English songs, etc. He left 2 operas, "*Maître Pierre*" (incomplete) and "*Georges Dandin*" (said to be the first comic opera set to prose text, cf. Bruneau). He wrote "*Méthode de cor à pistons*," essays, etc. Biog. by Jules Clarétie (Paris, 1875); Mme. Weldon (London, 1875); Paul Voss (Leipzig, 1895); "*Mémoires*" (Paris, 1895).

Gounod.

By Vernon Blackburn.

GOUNOD'S music belongs entirely to a world of its own. In a word, he made that world, and then he set his music in it. You would not say that it was first-rate by any means, and you would not have the heart to say that it was second-rate. But, just as the old writers conceived a condition after death in which man received neither reward nor punishment, a sort of midway house where the dross of the flesh had not been expunged and where the fire of the spirit had not entirely departed, so Gounod is a kind of mingled spirit in music. He is the idol of gold with the feet of clay. ¶Yet he had one note, one separate characteristic in his music which does certainly divide him from every other musician in the world. None has sounded as he has sounded the peculiar note of eroticism which is absolutely sexual. Instance it by one example (the song of *Marguérite* at the end of the second act of "*Faust*," when she throws open the window to give expression to her emotion) as a creation of sexualness which no other song in the world has probably possessed. I have heard it said that the performance

Digitized by Google

of Gounod's masses in Paris used to be regarded by ladies of fashion and quality as something in the light of an orgy. For this was Gounod's dominant note, his dominant quality. ¶He was not a master of melody, but he wrote quite beautiful melodies. He was not a master—and in each case I am using the word "master" in the superlative sense—of technique, but he had a mystic-second-rate mystic, but, all the same, mystic, quality in his work. He was not really dramatic; "*Philémon et Baucis*," "*Faust*," and *Roméo*," are there to prove so much; but he was charming in just not the great way. As a song-writer, though, he often achieved something like greatness. The much-hackneyed "*Quand tu chantes*," "*Nazareth*," but, above all, "*Le Juif Errant*," prove that in little flights of emotion, separate swingings into the sky, as it were, Gounod could do as well as anybody. But he was not a great master; he was a great contemporary, as I have said elsewhere, and his death was mourned by contemporaries. Whether future generations will rank him any higher than Emanuel Bach, time alone can prove. ¶Gounod's personality can scarcely be said to have made any impression upon the world, and his influence died like a bright "exhalation of the evening." You can prove it to-day only in mediocre song-writers.

Gouvy (goo-vē), **Louis Théodore,** Goffontaine, Rhenish Prussia, 1819—Leipzig, 1898; pianist and composer.

Gow, (1) **Niel,** Strathband, 1727—Inver, Scotland, 1807; violinist and composer. (2) **Nathaniel,** 1766—1831; son of above, also violinist and composer. (3) **Donald,** brother of (1), was a 'cellist. And (4) **Niel,** Jr., 1795—1823, son of (2), was violinist and composer. (5) **George Coleman,** b. Ayer Junction, Mass., Nov. 27, 1860; studied with Blodgett, Pittsfield and Story (Worcester); graduate Brown Univ., 1884, and Newton Theol. Seminary, 1889; then teacher of harm. and pf. Smith College; studied with Büssler in Berlin; 1895 prof. of music Vassar Coll.; composer and writer.

Graan (grän), **Jean de,** Amsterdam, 1852—The Hague, 1874; violinist.

Graben-Hoffmann (grä'-bĕn hôf'-män), **Gustav** (rightly **Gustav Hoffmann**), Bnin, near Posen, March 7, 1820—Potsdam, May 21, 1900; singing teacher, writer and composer.

Grabert (grä'-bĕrt), **Martin,** b. Arnswalde, May 15, 1868; studied with Bargiel and Bellerman, Berlin, R. I., for church-music, 1891 winning Meyerbeer-stipend, 1894 Mendelssohn prize; lived in Berlin as organist, chordir. and composer of choruses, etc.

Grabu(t) (grä-bū), **Louis** (or **Lewis**), French operatic composer at the English court, 1666–90.

Grädener (grä'-dĕ-nĕr), (1) **K. G. P.,** Rostock, 1812—Hamburg, 1883; dir., conductor, writer, and dram. composer. (2) **Hermann (Th. Otto),** b. Kiel, May 8, 1844; son and pupil of above; later studied Vienna Cons.; 1873 teacher harmony Horak's Pf. Sch., later Vienna Cons.; from 1890 lecturer on harm. and cpt. Vienna Univ.; cond. Singakademie; c. Capriccietta and Sinfonietta for orch. (op. 14), etc.

Graew (grāv). Vide BACFART.

Graffigna (gräf-fēn'-yä), **Achille,** San Martino Dal l'Argine, Italy, 1816—Padua, 1896; conductor, teacher, and dram. composer.

Digitized by Google

Gra'ham, Geo. F., Edinburgh, 1790—1867; composer and writer.

Grammann (gräm'-män), **Karl,** Lübeck, 1844—Dresden, 1897; dram. composer and writer.

Grandi (grän'-dē), **Ales. de,** Venice (?)—Bergamo, 1630; singer and composer.

Grandval (grăn-văl), Mme. **Marie Félicie Clémence de Reiset,** Vicomtesse **de,** b. Saint-Remy-des-Monts (Sarthe), France, Jan. 20, 1830; pupil of Flotow and Saint-Saëns (comp.); prod. the operas "*Piccolini*" (Op.-Com., 1868), "*Les Fiances des Rosa*" (Th.-Lyr., 1863), "*Atala*" (Paris, 1888), "*Maxeppa*" (Bordeaux, 1892) and others; won the Prix Rossini with oratorio "*La Fille de Jaïre.*" "drame sacré," "*Sainte-Agnès*" in MS.; has prod. symph. works and songs; sometimes wrote under pen-names "**Tesier, Valgrand, Jasper, Banger,**" etc.

Gran'inger, Chas. Alb., b. Cincinnati, Jan. 2, 1861; pupil Coll. of Mus.; dir. several mus. societies; prof. in the College for Music.

Granjon (grăn-zhôn), **Robert,** music-printer, Paris, Lyons and Rome, 1582.

Gran'om, Louis C. A., English composer, 1751.

Graphäus (grä'-fĕ-oos), **Hieronymus,** d. May 7, 1556; music-printer Nürnberg from 1533.

Grassini (gräs-sē'-nē), **Josephina,** Varese, Lombardy, 1773 — Milan, 1850; Italian soprano of remarkable talent and beauty.

Gras (dorū-grăs), Mme. **Julia Aimée Dorus,** Valenciennes, 1807—retired, 1850; operatic singer Paris and London.

Grasse (grăs), **Edwin,** b. New York City, 1874 (?); blind violinist; pupil of Carl Hauser, N. Y.; at 13, of César Thomson, Brussels, then at the Cons., taking 1st prize; 1901 took "Prix de Capacité"; début Berlin, Feb. 22, 1902, with great succ.

Grasset (grăs-să), **J. Jacques,** Paris, ca. 1767—1839; violinist, conductor, professor, etc.

Gratiani. Vide GRAZIANI.

Graumann (grow'-män), **Mathilde.** Vide MARCHESI.

Graun (grown), (1) **Aug. Fr.,** 1727–71, tenor, cantor. (2) **Jn. Gl.,** 1698—Berlin, 1771; bro. of above; violinist; pupil of Pisendel and Tartini; in service of Fredk. the Great and cond. of Royal band; c. 40 symphonies, etc. (3) **K. H.,** Wahrenbrück, Prussian Saxony, May 7, 1701—Berlin, Aug. 8, 1759; bro. of above; organist, singer, court-conductor, and composer.

Graupner (growp'-nĕr), **Chp.,** Kirchberg, Saxony, 1683 — Darmstadt, 1760; dram. composer.

Graziani (grä-tsē-ä'-nē), (1) (Padre) **Tommaso,** b. Bagnacavallo, Papal States; conductor and composer of 16th cent. (2) (or **Gratiani**) **Boniface,** Marino, Papal States, ca. 1606—Rome, 1664; cond. and composer. (3) **Ludovico,** Fermo, Italy, 1823—1885; tenor. (4) **Francesco,** Fermo, April 16, 1829—Fermo, June 30, 1901, bro. of above; barytone, sang in Italy, Paris, New York.

Grazzini (grăd-zē'-nē), **Reginaldo,** b. Florence, Oct. 15, 1848; studied R. Cons. with T. Mabellini; op.-cond. in Florence, later prof. of mus. theory and artistic dir. Liceo Benedetto Marcello, Venice; c. symphonies; a mass with orch., etc.

Great'orex, Thos., North Wingfield, Derby, Engl., 1758—Hampton, near London, 1831; organist, teacher, and composer (1789–93); then conductor.

Greco (grā'-kō) (or **Grec'co**), **Gaetano,** b. Naples, ca. 1680 (?); composer and teacher.

Greef (grāf), (1) **Wm.,** Kettwig-on-Ruhr, 1809—Mors, 1875; organist and singing teacher. (2) **Greef-Andriessen.** Vide STAHMER, A.

Green, Samuel, London, 1730—Isleworth, 1796; organ-builder.

Greene, (1) **Maurice,** London, 1696 (1695 ?)—1755; teacher and compos-

Digitized by Google

er. (2) **(Harry) Plunket,** b. Old Connaught House, Co. Wicklow, Ireland, June 24, 1865; basso; studied with Hromada and Goetschius, Stuttgart, 1883–86, and 6 months with Vannuccini of Florence; later with J. B. Welch and Alf. Blume, London; début, Jan. 21, 1888, in "*Messiah*"; début in opera at Covent Garden, 1890; excels in recitals; has sung frequently in America.

Greet'ing, Thos., teacher of flageolet, London, latter half 17th cent.; taught Pepys.

Grefinger (or **Gräfinger**) (grā'-fĭng-ĕr), **Jn. W.,** Vienna, 16th cent. composer.

Gregh (grĕg), **Louis,** Paris music-publisher; 1894 prod. pantomime; vaudeville operettas, etc.

Gregoir (grūg-wăr), (1) **Jacques Mathieu Joseph,** Antwerp, 1817—Brussels, 1876; teacher and dram. composer. (2) **Éd.,** Turnhout, near Antwerp, Nov. 7, 1822—Wyneghem, June 28, 1890; bro. and pupil of above; pianist, dram. composer and writer.

Gregoro'vitch, Charles, b. St. Petersburg, Oct. 25, 1867; violinist; pupil of Wieniawski, Dont and Joachim; 1896–97 toured Europe and America.

Greg'ory I. ("The Great"), Rome, 540–604; Pope from 590; reformer and reviser of Roman Catholic ritual. v. GREGORIAN and MODES (D.D.).

Grell, Ed. Aug., Berlin, 1800—Steglitz, near Berlin, 1886; organist, conductor, prof. and composer.

Grenié (grŭn-yā), **Gabriel Jos.,** Bordeaux, 1757—Paris, 1837; inv. of the *orgue expressif* (v. HARMONIUM, D. D.), which Érard improved.

Gresnich (grĕn-ĭsh), **Ant. Frédéric,** Liège, 1755—Paris, 1799; conductor and dram. composer.

Gréta (grā'-tā), **Jeanne** (née **Greta Hughes**), b. Lancaster, Mo.; coloratura soprano; studied with Gottschalk, Chicago, Agramonte, New York, Mme. La Grange, Critikos, and Dubulle, Paris; début St. James' Hall, London, 1897; toured England and Scotland with great success, when at a concert before the Princess of Teck she caught a severe cold, necessitating a long retirement; now singing again in New York; 1899, m. Herbert Witherspoon.

Grétry (grā-trwē), (1) **André Ernest Modeste,** Liège, Feb. 9, 1741—Montmorency, near Paris, Sept. 24, 1813; dram. composer; son of a violinist. Chorister at 6, but dismissed for incapacity at 11, then pupil of Leclerc and Renekin. R. failing to keep him to the strict course of cpt. Moreau later tried with equal failure; 1758 he prod. 6 symphonies at Liège; 1759 a mass for which the Canon du Harlez sent him to study in Rome, to which he walked; he studied cpt. and comp. with Casali and Martini for 5 years, but was again dismissed as impossible; a dramatic intermezzo, "*Le Vendemmiatrice*," was succ. 1765, but reading Monsigny's "*Rose et Colas*," he decided that his restless dramatic longings were best adapted for French opéra comique. He was a long time finding a fit librettist (Voltaire declining his invitation). He reached Paris slowly *via* Geneva, where he taught singing a year and prod. the succ. 1-act "*Isabelle et Gertrude*." In Paris after 2 years' hardships his "*Les Mariages Samnites*" was rehearsed, and though not prod., won him a patron in Count Creutz, the Swedish Minister, who secured him as libretto Marmontel's comedy "*Le Huron*." This was prod. (Op.-com., 1768) with a great succ., enjoyed also in extraordinary degree by an astounding series of works, mostly comic and mostly successful, the best of which are "*Lucile*," "*Le Tableau Parlant*" (1769), "*Les Deux Avares*," "*Zémire et Azor*" (1771), "*Le Magnifique*" (1773); "*La Rosière de Salency*" (1774); "*La Fausse Magie*" (1775), "*Le Jugement de Midas*" (in which

Digitized by Google

he satirised the old French music and its rendition at the Académie), and "*L'Amant Jaloux*" (1778); the grand opera "*Andromaque*" (1780) (in which the chief rôle is accompanied by 3 flutes throughout); "*La Double Épreuve*" (or "*Colinette à la cour*") (1782); "*Théodore et Pauline*" (or "*L'Épreuve villageoise*"); and "*Richard Cœur de Lion*" (his best work, still played in Paris); the gr. opera "*La Caravane du Caire*" (1785, performed 506 times; (libretto by the Comte de Provence, later Louis XVIII.); "*La Rosière Républicaine*" (1793); "*La Fête de la Raison*" (prod. 1794 during the Revolution); "*Lisbeth*"; "*Anacreon chez Polycrate*" (1797); c. 50 operas in all, remarkable for spontaneity, grace and fervour of melody, dramatic effect and general charm, but open to serious criticism as works of formal art. He was called "the Molière of music." Mozart and Beethoven wrote Variations on themes of his. Once launched, his progress was a triumph of honour of all kinds; in 1802 Napoleon made him Chevalier of the Legion of Honour with a pension of 4,000 francs. He bought Rousseau's former residence at Montmorency and retired there; wrote *Memoirs*, etc. He had several children, including the gifted Lucille (v. *infra*), all of whom he outlived. He left 6 unprod. operas and c. also 6 symphonies; 6 pf.-sonatas, 6 string-quartets, church-mus., etc. Biog. by his nephew, A. J. G. (1815); Grégoir (1883); Brunet (1884), etc. (2) **Lucille**, Paris, 1773–93; daughter of above, who instrumented her opera "*Le Mariage d'Antonio*," written and prod. at the Op.-Com., with succ. when she was only 13; the next year her opera "*Toinette et Louis*" was not a success; she married unhappily and died at 20.

Greulich (groi'-lïkh), (1) **K. W.**, Kunzendorf, Silesia, 1796 — 1837; teacher and composer. (2) **Ad.**, Posen, 1819—Moscow, 1868; teacher and composer. (3) **Ad.**, Schmiedeberg, Silesia, 1836—Breslau, 1890; conductor, bass., organist and composer.

Grieg (grēg), **Eduard Hagerup**, b. Bergen, June 15, 1843; pupil of his mother, a pianist; at 15 entered Leipzig Cons.; pupil of Hauptmann and Richter (harm. and cpt.); Rietz and Reinecke (comp.); Wenzel and Moscheles (pf.); then with Gade, Copenhagen. With the young Norwegian composer Rikard Nordraak, he conspired, as he said, "Against the effeminate Mendelssohnian-Gade Scandinavianism, turning with enthusiasm into the new, well-defined path along which the Northern School is now travelling." 1867 Grieg founded a Musical Union in Christiania and was cond. till 1880; 1865 visited Italy, again in 1870, meeting Liszt in Rome. 1879 he performed his pf.-concerto at the Gewandhaus, Leipzig. Since 1880 lives chiefly in Bergen; lately cond. the Christiania Phil.; 1888 played his concerto and cond. his 2 melodies for string-orch. at London Phil. 1894 Mus. Doc. Cantab. C. concert-overture "*In Autumn*"; op. 20, "*Vor der Klosterpforte*," for solo, female voices and orch.; "*Landerkennung*" for male chorus with orch.; "*Der Einsame*" for barytone, string orch. and 2 horns; op. 35, "Norwegische Tänze," for orch.; op. 40, "*Aus Holsberg's Zeit*," suite for string orch.; "*Bergliot*," melodrama with orch.; "*Peer Gynt*," suites 1 and 2 for orch.; op. 50, "*Olav Trygvason*," for solo, chorus, and orch.; "*Sigurd Jorsalfar*" for orch., etc.; op. 22, 2 songs for male voices and orch.; various pcs. for string orch., string-quartet in G min.; pf.-concerto; pf.-sonatas, 3 vln.-sonatas, a 'cello-sonata, also for pf.-"*Poetische Tonbilder*," Romanzen and Balladen; several sets of "*Lyrische Stücke*," "*Symphonische Stücke*" (4 hands), "*Norwegische*

Digitized by Google

Volkslieder und Tänze," "*Bilder aüs dem Volksleben*," *Peer Gynt* suite No. 1 (4 hands), and many songs, incl. song-cycle to Garborg's "*Haugtussa*." Biog. by Ernest Closson (Fischbacher, Paris, 1892).

Eduard Grieg.

By Henry T. Finck.

WHEN Hans von Bülow called Grieg the Norwegian Chopin he doubtless had in mind the melodic fertility, the harmonic originality and boldness, the eloquence of style, and the almost exclusive devotion to the shorter forms of composition, which these two masters have in common. There is another point of resemblance. For a long time musicians believed that the striking peculiarities of Chopin's music were due to the influence on him of the Polish folk-music, whereas, in truth, they are only the product of his own genius. The same must be said of Grieg with reference to the Norwegian folk-songs, which are generally supposed to have been the sources of his inspiration. It is only necessary to study these folk-songs of Norway to see how utterly erroneous this idea is. He caught their spirit—half melancholy, half wild—but his melodies and harmonies are his own, and they are more beautiful than any folk-music. ¶ As a youth he came under the influence of Schubert, Schumann, Chopin, and Wagner, but in his songs (beginning with the third Grieg Album in the Peters edition) he is all Grieg, and the same is true of his pianoforte and other instrumental pieces. Apart from a concerto for the pianoforte, three sonatas for piano and violin, one for piano and 'cello, a few choruses, an overture and a few orchestral suites (among which the two *Peer Gynt* are best known), he has written only songs (120 up to date), and a large number of short pianoforte pieces. Half a dozen of his songs have been arranged with pianoforte accompaniments. ¶ As a harmonist Grieg is even bolder than Wagner and Liszt; he has spoken the last word in modulation. His best productions are still far too little known. His music has influenced nearly all the younger Scandinavian composers, and not a few others, who sometimes help themselves to his ideas, in the innocent belief that they are simply copying Norwegian folk-melodies. A kindred spirit to Grieg is the most original of American composers, Edward MacDowell.

Griepenkerl (grē'-pĕnk-ĕrl), (1) **F. K.**, Peine, Brunswick, 1782—Brunswick, 1849; Prof. (2) **W. Rob.**, Holwyl, 1810—Brunswick, 1868; son of above; teacher and writer.

Griesbach (grēs'-bäkh), (1) **John Hy.**, Windsor, 1798—London, 1875; son of the 'cellist. (2) **J. C. G.**, pianist, 'cellist, dir. and writer.

Griesinger (grē'-zĭng-ĕr), **G. Aug.**, d. Leipzig, 1828; writer.

Griffin, (1) **Thos.**, English organ-

Digitized by Google

builder 18th cent. (2) **George Eugene,** 1781—London, 1863; Engl. pianist and composer.

Grill, (1) **F.,** d. Odenburg, Hungary, ca. 1795; composer, etc. (2) **Leo,** b. Pesth, Feb. 24, 1846; pupil of F. Lachner; since 1871 teacher of choral singing and theory Leipzig Cons.; c. overture "*Hilarodia*," 1892.

Grillet (grē-yā), **Laurent,** b. Sancoins, Cher, France, May 22, 1851; pupil of A. Martin ('cello), E. Mangin (harm.), and Ratez (cpt. and fugue); cond. various theatres; 1886 Nouveau-Cirque, Paris; writer; c. comic opera "*Graciosa*" (Paris 1892), ballets, etc.

Grimm, (1) **Fr. Melchior,** Baron **von,** Ratisbon, 1723—Gotha, 1807; one of the advocates and controversialists for the Ital. *opera buffa*. (2) **Karl,** Hildburghausen, 1819—Freiburg, Silesia, 1888; 'cellist and composer. (3) **K. Konst.,** lived in Berlin, 1820—1882; harpist. (4) **Julius Otto,** b. Pernau, Livonia, March 6, 1827; pianist; pupil of Leipzig Cons.; founded vocal society at Göttingen, then R. Mus. Dir. Munster Academy and cond.; c. a symphony, 2 suites in canon-form, etc.

Grim'mer, Chr. Fr., Mulda, Saxony, 1800—1850; composer.

Grisar (grē-zăr), **Albert,** Antwerp, Dec. 26, 1808—Asnières, near Paris, June 15, 1869; prolific dram. composer; biog. by Pougin, Paris.

Grisart (grē-zăr), **Chas. J. Bapt.,** prod. light operas in minor theatres, the last "*Le Petit Bois*" (1893) and "*Voilà le Roi*" (1894).

Grisi (grē'-zē), (1) **Giuditta,** Milan, July 28, 1805—near Cremona, May 1, 1840; famous mezzo-soprano; pupil of Milan Cons.; m. Count Barni, 1834. (2) **Giulia,** Milan, July 28, 1811—Berlin, Nov. 29, 1869; sister and pupil of above; famous dramatic soprano; pupil of Giacomelli, Pasta and Marliani; m. Count Melcy, later m. Mario.

Gritzinger (grĭts'-ĭng-ĕr), **Léon,** b. **Bojan,** Austria, Sept. 20, 1856; tenor; studied in Vienna and sang 10 years at the opera house there; then in various cities, 1900 Brunswick court-theatre.

Groninger (grō'-nĭng-ĕr), **S. van,** b. Deventer, Holland, June 23, 1851; pupil of Raif and Kiel, Berlin; pianist; teacher in Zwolle, The Hague; now at Leyden; composer.

Grosheim (grōs'-hīm), **G. Chr.,** Cassel, 1764—1847; dram. composer.

Grosjean (grō-zhăn), (1) **J. Romary,** Rochesson, Vosges, France, 1815—St. Dié, 1888; org. composer and writer. (2) **Ernest,** b. Vagney, Dec. 18, 1844; nephew of above; organist at Verdun.

Gross (grôs), **Jn. Benj.,** Elbing, West Prussia, 1809—St. Petersburg, 1848; 'cellist and composer.

Gros'si (grôs'-sē), (1) **G. F.** Vide SIFACE. (2) **Carlotta** (rightly **Charlotte Grossmuck**), b. Vienna, Dec. 23, 1849; coloratura singer; studied in the Cons. there; 1869–78 at the Berlin Opera.

Gross'man, Louis, b. Kalisz, Poland, 1835; c. overtures "*Lear*" and "*Marie*," and succ. operas "*Fisherman of Palermo*" (Warsaw, 1866) and "*Woyewoda's Ghat*" (1872).

Grove, Sir **George,** Clapham, Surrey, Aug. 13, 1820—London, May 28, 1900; civil engineer; Sec. to the Society of Arts; 1852, Sec., and 1873 a member of the Board of Directors, Crystal Palace; edited *Macmillan's Magazine*; later dir. of the Royal Coll. of Mus.; 1883, knighted; 1875 D.C.L. Univ. of Durham; 1885 LL.D., Glasgow; wrote important book "*Beethoven and His Nine Symphonies*" (1896), etc., and was the editor-in-chief 1879–89 of the musical dictionary known by his name.

Grua (groo'-ä), (1) **C. L. P.,** court-conductor at Mannheim and composer, 1700—1755. (2) **Paul,** Mannheim, 1754—Munich, 1833; son of above; conductor and dram. composer.

Digitized by Google

Gruber (groo'-bĕr), **Jn. Sigismund,** Nürnberg, 1759—1805; lawyer and writer.

Gruenberg (grün'-bĕrkh), **Eugene,** b. Lemberg, Galicia, Oct. 30, 1854; violinist; pupil at Vienna Cons.; for 10 years member Leipzig Gewandhaus Orch.; then (till 1898) Boston Symph. Orch.; for 3 years vln.-teacher at the Boston Cons.; later at the N. Engl. Cons.; pub. "Theory of Violin Playing"; studies, essays, etc.; c. a symphony (performed at the Gewandhaus), etc.

Grün (grün), **Friederike,** b. Mannheim, June 14, 1836; soprano, at first in the opera-chorus, then sang solo parts at Frankfort, later (1863) at Cassel and 1866–69 Berlin; 1869 m. Russian Baron von Sadler; studied with Lamperti at Milan and continued to sing with success.

Grünberg (grün'-bĕrkh), (1) **Paul Emil Max,** b. Berlin, Dec. 5, 1852; violinist; leader at Sondershausen, later at Prague; now teacher in Berlin. (2) Vide GRUENBERG.

Grünberger (grün'-bĕrkh-ĕr), **Ludwig,** Prague, 1839—1896; pianist and composer.

Grund (groont), **Fr. Wm.,** Hamburg, 1791—1874; conductor and dram. composer.

Grünfeld (grün'-fĕlt), (1) **Alfred,** b. Prague, July 4, 1852; pianist and composer; pupil of Hoger and Krejci, later at Kullak's Academy, Berlin; 1873, chamber-virtuoso, Vienna; toured Europe and the U. S. (2) **Heinrich,** b. Prague, April 21, 1855; bro. of above; 'cellist; pupil of Prague Cons.; 1876, teacher in Kullak's Academy; 1886 'cellist to the Emperor.

Grüning (grü'-nĭngk), **Wilhelm,** b. Berlin, Nov. 2, 1858; tenor, studied Stern Cons.; sang in various theatres; toured America; then 1889–97 at Bayreuth as Parsifal, Siegfried, etc.; 1900 Berlin court-opera.

Grus (grüs), **Léon,** 1835—Paris, July, 1902. Publisher; also c. under name "**Elsen.**"

Grützmacher (grüts'-mäkh-ĕr), (1) **Fr. Wm. L.,** b. Dessau, March 1, 1832; eminent 'cellist; son and pupil of a chamber-musician at Dessau; later studied with Drechsler ('cello) and Schneider (theory); at 16 joined a small Leipzig orch.; was "discovered" by David, and at 17 made 1st 'cello, Gewandhaus orch. and teacher at the Cons.; 1869 Dresden, later Cologne; 1902 Philadelphia; c. concerto for 'cello, orch.- and chamber-music, pf.-pcs., songs, etc. (2) **Ld.,** b. Dessau, Sept. 4, 1835; bro. and pupil of above; studied with Drechsler ('cello) and Schneider (theory); played in the Gewandhaus orch., Leipzig; then 1st 'cello Schwerin court-orch.; 1876 chamber virtuoso at Weimar. (3) **Friedrich,** son and pupil of (2); 1st 'cello Sondershausen court-orch., then Pesth (1890); 1892–94 prof. at the Cons., Pesth; 1894 in the Gürzenich Orch. and teacher at the Cons., Cologne.

Guadagni (goo-ä-dän'-yē), (1) **Gaetano,** Lodi, 1725 (?)—1785 (97 ?); male contralto (later a soprano) of 18th cent.; Gluck wrote "*Telemaco*" for him. (2)——; sister of above; sang in London; m. F. Alessandri.

Guadagnini (goo-ä-dän-yē'-nē), family of vln.-makers of the Cremona school. (1) **Lorenzo** and (2) **John Baptiste,** worked 1690–1740. (3) **J. B.,** the younger (son of Lorenzo), also made excellent violins.

Guarducci (goo-är-doot'-chē), Montefiascone, ca. 1720 (?); Italian singer in London, 1766–71.

Guarneri (goo-är-nä'-rē) (Latinised **Guarne'rius**), family of famous vln.-makers at Cremona. (1) **Pietro Andrea,** b. ca. 1630; worked 1650–95; pupil of N. Amati; his label *Andreas Guarnerius Cremonæ sub titolo Sanctæ Theresiæ* 16—. (2) **Giuseppe,** b. 1660; son of above; worked 1690–1730; his label *Joseph Guarnerius filius Andreas fecit Cremonæ sub titolo St. Theresiæ* 16—. (3) **P.,** b. ca. 1670; son of (1); worked 1690–1700.

Digitized by Google

(4) **P.**, son of (2); worked 1725–40. (5) **Giuseppe Antonio** (known as **Guarneri del Gesù**, i.e., "the Jesus," from the "I H S" on his labels), June 8, 1683—ca. 1745; the best of the family, nephew of (1); his label, *Joseph Guarnerius Andreæ Nepos Cremonæ* 17—, I H S.

Gudehus (goo'-dĕ-hoos), **H.**, b. Altenhagen, Hanover, March 30, 1845; tenor, son of a village schoolmaster; pupil of Frau Schnorr von Karolsfeld at Brunswick; 1870–73 engaged for the court opera, Berlin; 1872, studied with Louise Ress, Dresden; reappeared 1875; 1880–90 at Dresden ct.-opera, creating "Parsifal" at Bayreuth, 1882; in New York 1890–91, later at Berlin ct.-opera.

Guénin (gā-năn̆), **Marie Alex.**, Maubeuge (Nord), France, 1744—Paris, 1819; violinist and composer.

Guercia (goo-ăr-chē'-ă), **Alphonso**, b. Naples, Nov. 13, 1831; pupil of Mercadante; dram. barytone for a time; since 1859 vocal teacher, Naples; c. succ. opera "*Rita*" (Naples, 1875), etc.

Guérin (gā-răn̆), **Emmanuel**, b. Versailles, 1779; 'cellist.

Guerrero (gĕr-rā'-rō), **Francisco**, Sevilla, Spain, 1528—1599; conductor, singer and composer.

Guest, (1) **Ralph**, Basely, Shropshire, 1742—1830; organist and composer. (2) **George**, Bury St. Edmunds, 1771—Wisbeach, 1831; organist and composer.

Gueymard (gĕ'-măr), (1) **Louis**, Chapponay (Isère), France, 1822—Corbeil, near Paris, 1880; tenor, 1848–68 at the Gr. Opéra. (2) **Pauline** (née **Lauters**), b. Brussels, Dec. 1, 1834; wife of above; mezzo-soprano; pupil of the Cons.; début 1855, Th. Lyrique, Paris; later at Gr. Opéra.

Guglielmi (gool-yĕl'-mē), (1) **Pietro**, cond. to Duke of Modena. His son (2) **P.**, Massa di Carrara, Italy, 1727 (1720 ?)—Rome, Nov. 19, 1804; conductor, teacher and composer of over 200 operas. (Perhaps the (3) **Signora G.** who sang in London 1770–72 was the wife he treated so shamefully.) Rival of Passiello and Cimarosa; 1793 cond. at the Vatican, composed only church-music. (4) **Pietro Carlo** (called **Guglielmini**), Naples, ca. 1763—Massa di Carrara, 1827; son of above; dram. composer, teacher and conductor.

Guicciardi (goo-ēt-chär'-dē), **Giulietta** (or **Julie**), Countess (or Gräfin), Nov. 24, 1784—March 22, 1855; pianist; pupil of Beethoven and his enamoured *inamorata;* a Viennese woman, m. Count Gallenberg, 1803.

Gui de Châlis (gē dŭ shäl-ēs) (**Guido**), end of the 12th cent.; writer.

Guidetti (goo-ē-dĕt'-tē), **Giov.**, Bologna, 1532—Rome, 1592; pupil and assistant of Palestrina; conductor and composer.

Guido d'Arezzo (goo-ē'-dō dăr-rĕd'-zō) (Latinised **Aretinus**), Arezzo, Italy, ca. 995—Avellano (?), May 17 (?), 1050 (?); eminent revolutionist in music; a Benedictine monk at Pomposo, near Ferrara, later perhaps at Arezzo; his abilities as a singing-teacher and musician led Pope John XIX. to summon him to Rome; he was later probably a Prior at Avellano; though he is being stripped of many of his early honours, it seems true that he introd. the 4-line staff, and ledger-lines and Solmisation (v. ARETINIAN; GAMUT and SOLMISATION, D. D.).

Guido de Châlis. Vide GUI DE CHALIS.

Guignon (gēn-yôn̆), **J. P.**, Turin, 1702—Versailles, 1775; violinist and composer.

Guilmant (gēl-măn̆), (1) **Alex. Félix**, b. Boulogne, March 12, 1837; son and pupil of the org. (2) **Jean Baptiste G.** (Boulogne, 1793—1800); later pupil of Lemmens and G. Carulli (harm.); at 12 substituted for his father at the church of St. Nicolas; at 16 organist at St. Joseph; at 18 prod. a solemn mass; at 20 choirm. at St. Nicholas, teacher in Boulogne

REESE LIBRARY OF THE UNIVERSITY OF CALIFORNIA

Digitized by Google

Cons. and cond. of a mus. soc.; 1871 organist of Ste. Trinité; 1893 chev. of Legion of Honour; 1896 org.-prof., Paris Cons.; 1893, 1897–98 toured Europe and U. S. with much succ.; 1901 resigned from Ste. Trinité; c. symphony for organ and orch.; "lyric scene" "*Belsazar*" for soli, chorus and orch.; "*Christus Vincit*," hymn for chorus, orch., harps and org.; 4 org. sonatas, etc.

Guindani (goo-ēn-dä'-nē), **Ed.**, Cremona, 1854—1897; dram. composer.

Guiraud (gē-rō), (1) **Ernest**, New Orleans, June 23, 1837—Paris, May 6, 1892; son of (2) **Jean Baptiste G.** (Prix de Rome, Paris Cons., 1827), at 12 in Paris; at 15 prod. opera "*Le roi David*" at New Orleans; studied Paris Cons., and took Grand prix de Rome; later prof. of accompaniment Paris Cons. and dram. composer.

Gulbranson (gool'-brän-zōn), **Ellen**, b. Stockholm; notable soprano; studied with Marchesi, sang in concert; 1889 entered opera, singing Brünhilde, 1899 Kundry at Bayreuth and other rôles in other cities; lives on her estate near Christiania.

Gumbert (goom'-bĕrt), **Fd.**, Berlin, 1818—1896; tenor and barytone; also critic and dram. composer.

Gumpeltzhaimer (goom'-pĕlts-hī-mĕr), **Adam**, Trostberg, Bavaria, 1559—Augsburg, 1625; composer and theorist.

Gumpert (goom'-pĕrt), **Fr. Ad.**, b. Lichtenau, Thuringia, April 27, 1841; pupil of Hammann; from 1864 1st horn Gewandhaus Orch., Leipzig; writer and composer.

Gumprecht (goom'-prĕkht), **Otto**, b. Erfurt, April 4, 1823; studied law, Dr. jur.; 1849 critic and writer.

Gungl (or **Gung'l**) (goong'-l), (1) **Joseph**, Zsámbék, Hungary, Dec. 1, 1810—Weimar, Jan. 31, 1889; oboist, bandmaster and composer of pop. dance-music. (2) **Virginia**, daughter of above; opera-singer; début ct.-opera, Berlin, 1871; later at Frankfort. (3) **Jn.**, Zsámbék, 1828—Pecs, Hungary, 1883; nephew of (1); composer.

Gunn, (1) **Barnabas**, d. 1743; Engl. organist. (2) **Barnaby**, 1730–53, organist. (3) **John**, Edinburgh (?), 1765 (?)— ca. 1824; Chelsea Hospital, 1730–53; 'cello-teacher and writer.

Günther (gün'-tĕr), (1) **Hermann**, Leipzig, 1834–71; a physician; c. opera under name "F. Hesther." (2) **Otto**, Leipzig, 1822—1897; bro. of above; dir. (3) **Günther-Bachmann, Karoline**, Düsseldorf, 1816—Leipzig, 1874; singer.

Gunz (goonts), **G.**, Gaunersdorf, Lower Austria, 1831—Frankfort, 1894; tenor.

Gura (goo'-rä), (1) **Eugen**, b. Pressern, n. Saatz, Bohemia, Nov. 8, 1842; barytone; pupil of Polytechnic and the Akademie, Vienna; then Munich Cons., début 1865, Munich, 1867–70 Breslau; 1870–76 Leipzig with great succ.; 1876–83 Hamburg, Munich, 1883–95. His son (2) **Hermann** is a barytone.

Gurlitt (goor'-lĭt), **Cornelius**, Altona, near Hamburg, Feb. 10, 1820—Berlin, 1901; pupil of the elder Reinecke and Weyse; army mus. dir. in the Schleswig-Holstein campaign; prof. Hamburg Cons.; 1874 Royal Mus. Dir.; c. 3 operas, incl. "*Die römische Mauer*" (Altona, 1860), etc.

Gürrlich (gür'-lĭkh), **Jos. Augustin**, Munsterberg, Silesia, 1761—Berlin, 1817; organist, bass, court-conductor and dram. composer.

Gusikow (goo'-zĭ-kôf), **Michael Jos.**, Sklow, in Poland, Sept. 1806—Aix-la-Chapelle, Oct., 1837; remarkable virtuoso on the xylophone.

Gutmann (goot'-män), **Ad.**, Heidelberg, 1819—Spezia, 1882; composer.

Gyrowetz (gē'-rō-vĕts), **Adalbert**, Budweis, Bohemia, Feb. 19, 1763—Vienna, March 19, 1850; son and pupil of a choirm.; c. symphonies, operettas, etc.; court-conductor.

Digitized by Google

H

Habeneck (āb'-ĕ-nĕk), **François Ant.,** Mézières (Ardennes), France, June 1 (Jan. 25 ?), 1781—Paris, Feb. 8, 1849; son and pupil of a German musician; studied Paris Cons.; later cond. of its concerts and vln.-prof.; introd. Beethoven's symphonies to the French public; composer.

Haberbier (hä'-bĕr-bēr), **Ernst,** Königsberg, Oct. 5, 1813—Bergen, Norway, March 12, 1869; son and pupil of an organist; court-pianist at St. Petersburg; later toured with great success; composer.

Haberl (hä'-bĕrl), **Fz. X.,** b. Oberellenbach, Lower Bavaria, April 12, 1840; took orders 1862; 1862–67 cath. cond. and mus. dir. Passau Seminary; 1867–70 organist, Rome; 1871–82 cath.-cond. at Ratisbon; 1875 founded famous sch. for church-music; edited Palestrina's works, etc.; 1889, Dr. Theol. *h. c.*, Univ. of Würzburg; 1883, Pope Leo XIII. intrusted him with the cataloguing of the invaluable archives of the Sistine Chapel, of which he published a notable bibliography and thematic catalogue; his pub. works are of the greatest importance in the history of church-music.

Habermann (hä'-bĕr-män), **Fz. Jn.,** Königswarth, Bohemia, 1706—Eger, 1783; conductor, teacher and composer.

Habert (hä'-bĕrt), **Jns. Evangelista,** Oberplan, Bohemia, 1833—Gmunden, 1896; editor and collector.

Hackel (hä'-kĕl), **Anton,** Vienna, 1779—1846; composer.

Hackh (häk), **Otto (Chp.),** b. Stuttgart, Sept. 30, 1852; pupil of Stuttgart Cons. and of A. de Kontski (pf.), at New York; 1872–75 teacher at the Cons.; 1877–78 toured; 1878 teacher in London; in 1880–89 Gr. Cons., New York; later private teacher and composer.

Had'ley, Henry K., b. Somerville, Mass., U. S. A., 1871; notable composer, son and pupil of a music-teacher; also studied with Chadwick, Heindl and Allen, Boston; 1894–96 at Vienna with Mandyczewski; 1896 in charge of music St. Paul's school, Garden City, N. Y.; c. 2 symphonies "*Youth and Life*" (prod. by Seidl, 1897), and "*The Seasons*," a ballet, suite, cantata; 2 comic operas, etc.

Had'ow, Wm. H., b. Ebrington, Gloucestershire, Dec. 27, 1859; composer, lecturer and writer of "*Studies in Modern Music*," etc.

Hadria'nus. Vide ADRIANSEN.

Häffner (hĕf'-nĕr), **Jn. Chr. Fr.,** Oberschönau, near Suhl, 1759—Upsala, Sweden, 1833; organist, court-conductor, dram. composer and collector.

Hagemann (hä'-gĕ-män), (1) **François Willem,** b. Zutphen, Holland, Sept. 10, 1827; 1846 royal organist Appeldoorn; 1848 cond. at Nijkerk; studied 1852 Brussels Cons.; organist and composer at Batavia. (2) **Maurits Leonard,** b. Zutphen, Sept. 23, 1829; bro. of above; violinist and pianist; pupil of Brussels Cons.; 1865–75 dir. Cons., Batavia; 1875 founder and dir. of a Cons., Leuwarden; c. oratorio "*Daniel*," etc.

Hagen (hä'-gĕn), (1) **Fr. H. von der,** Schmiedeberg, Ukraine, 1780—Berlin, 1856; prof. and writer. (2) **Jn. Bapt.,** Mayence, 1818—Wiesbaden, 1870; conductor and composer. (3) **Ad.,** b. Bremen, Sept. 4, 1851; son of above; violinist; 1879–82 cond. Hamburg Th.; 1883, court cond. Dresden, and 1884 manager of the Cons.; c. comic opera "*Zwei Komponisten*," Hamburg, 1882, etc. (4) **Theodor,** Hamburg, 1823—New York, 1871; teacher, critic and composer.

Hager, Jns. Vide HASSLINGER-HASSINGEN.

Hague (hāg), (1) **Chas.,** Tadcaster, 1769—Cambridge, 1821; prof. and composer. (2) **Harriet,** 1793—1816; daughter of above; pianist and composer.

Digitized by Google

Hahn (hän), (1) **Bd.,** Leubus, Silesia, 1780—Breslau, 1852; cath.-conductor and writer. (2) **Albert,** Thorn, West Prussia, 1828—Lindenau, near Leipzig, 1830; teacher. (3) **Reynaldo,** b. Caracas, Venezuela, Aug. 9, 1874; pupil of Massenet, Paris Cons.; lives in Paris; c. 3-act "idylle polynésienne" "*L'Ile du Rêve*" (Paris, Op.-com., 1898); opera, "*La Carmelite*" (MS.); songs of remarkable beauty and originality, etc.

Hähnel (hā'-nĕl). Vide GALLUS, J.

Haigh, Thos., b. 1769; Engl. violinist, pianist and composer.

Haines, Napoleon J., London, 1824 — New York, 1900; founder of Haines Bros. Piano Mfrs., N. Y.

Hainl (ăńl), **Georges François,** Issoire, Puy-de-Dôme, 1807 — Paris, 1873; 'cellist; conductor, writer and composer.

Haizinger (hī'-tsĭng-ĕr), **Anton,** Wilfersdorf, Lichtenstein, 1796—Vienna, 1869; tenor.

Hale (1), **Philip,** b. Norwich, Vt., March 5, 1854; notable American critic and essayist; as a boy, organist Unit. Ch., Northampton, Mass.; 1876 grad. Yale Univ.; 1880 admitted to the Albany bar; pupil of D. Buck, 1876; 1882–87 studied organ and comp. with Haupt, Faiszt, Rheinberger and Guilmant, Urban, Bargiel, Raif and Scholz; 1879–82 organist St. Peter's, Albany; 1887–89 St. John's, Troy; since 1889 of First Religious Soc., Roxbury, Mass.; 1887–89 also cond. of Schubert Club at Albany; 1889–91 critic successively of the Boston *Home Journal*, *Post*; 1891, *Journal*; 1897–1901 edited *Mus. Record*; 1901, Ed. *Musical World*; lecturer on mus. subjects; 1884 m. at Berlin (2) **Irene Baumgras,** b. Syracuse, N. Y., U. S. A.; pupil Cincinnati Coll. of Mus.; taking gold medal 1881; then studied with Moszkowski and Raif, Berlin; ruined her health by overwork; lives in Boston; c. songs and pf.-pcs. under pen-name "**Victor René.**"

Hâle (or **Halle**). Vide ADAM DE LA HALE.

Halévy (ă-lā-vē), **Jac. Franç. Fromental Élie,** Paris, May 27, 1799—of consumption, Nice, March 17, 1862; of Jewish parentage; pupil of Cazot, Lambert (pf.), and Berton (harm.), Cherubini (cpt.); Paris Cons. winning 2nd harmony prize; 1816 and 1817, 2nd Prix de Rome; 1819 won Prix de Rome; 1827 prof. of harmony and accomp. at the Cons.; 1833 prof. of cpt. and fugue; 1829 prod. 2 succ. operas; 1830 succ. ballet "*Manon Lescaut*"; 1830–46 *chef de chant* at the Opera; 1832 he completed Herold's "*Ludovic*" with succ.; 1835 he wrote and prod. 2 great successes, his master-piece "*La Juive*" (Gr. Opéra) and a comic opera "*L'Éclair*"; Chevalier of the Legion of Honour; 1836 member of the Académie; 1854, secretary for life. In 1836 Meyerbeer appeared, and in efforts to rival his prestige **H.** wrote too much with inferior librettos, among his works being (1841) "*La Reine de Chypre.*" He collaborated with Adam, Auber and Carafe in 4 operas; he left 2 unfinished operas, "*Vanina d'Ornano*" (completed by Bizet) and "*Le Déluge.*" Biogr. by his brother Léon (1862), etc.

Halir (hä'-lēr), (1) **Karl,** b. Hohenelbe, Bohemia, Feb. 1, 1859; violinist; pupil of Bennewitz, Prague Cons. and Joachim in Berlin; 1884 leader of the ct.-orch., Weimar; 1896 toured the U. S. His wife (2) **Theresa** (née **Zerbst**), b. Berlin, Nov. 6, 1859, and m. in 1888; soprano; pupil of Otto Eichberg.

Hall, (1) **Henry,** Windsor, ca. 1655—1707; organist and composer. (2) **Henry, Jr.,** d. 1763; son of above; organist and composer. (3) **Wm.,** 17th cent. violinist and composer. (4) **Chas. King,** London, 1845 (?)—Sept. 1, 1895; organist, dram. composer. (5) **Glen,** b. Chicago (?), 1876; tenor; pupil of Henschel, etc.

Halle (ăl). Vide ADAM DE LA H.

Digitized by Google

Halle (häl'-lĕ), **Jn. Samuel,** Bartenstein, Prussia, 1730 — 1810; prof. and writer.

Hallé (äl-lā), Sir **Charles** (rightly **Karl Halle**), Hagen, Westphalia, April 11, 1819—Manchester, Oct. 25, 1895; pianist and conductor, Paris, 1836–48; later pop. cond. at Manchester and dir. of "Gentlemen's Concerts" there; also closely connected with London Popular Concerts; 1888 m. Mme. Neruda (q. v.).

Hallen (häl'-lĕn), **Anders,** b. Gotenburg, Dec. 22, 1846; pupil of Reinecke, Rheinberger, and Rietz; cond. of the Mus. Union, Gotenburg; 1892 cond. Royal Opera, Stockholm; c. 3 operas, "*Harald der Viking*" (Leipzig, 1881; Stockholm, 1883); v. succ. "*Hexfallen*" ("*Der Hexenfang*") (Stockholm, 1896); "*Waldemar*" (Stockholm, 1899); 2 Swedish Rhapsodies; ballad cycles with orch.; symphonic poem "*Ein Sommermärchen*"; romance for vln. with orch.; German and Swedish songs, etc.

Haller (häl'-lĕr), **Michael,** b. Neusaat (Upper Palatinate), Jan. 13, 1840; 1864 took orders; studied with Schrems; 1866 cond. "Realinstitut"; teacher of vocal comp. and cpt. at the Sch. of Church-music; writer and composer; completed the lost 3rd-choir parts of six 12-part comps. of Palestrina's.

Hallström (häl'-strām), **Ivar,** Stockholm, June 5, 1826—1901; dram. composer; librarian to the Crown Prince, now King of Sweden; 1861 dir. of Sch. of Music. His first opera failed—having 20 numbers in minor keys; his 2d also; but others were succ., incl. "*Nyaga*" (1885; book by "Carmen Sylva").

Halm (hälm), **Anton,** Altenmarkt, Styria, 1789—Vienna, 1872; pianist and composer.

Hambourg (hăm'-boorg), **Mark,** b. Gogutschar-Noronez, Russia, June 1, 1879; notable piano-virtuoso; studied with his father (now a teacher in London), and with Leschetizky; has toured widely with brilliant success; 1900, America; lives in London.

Ham'boys. Vide HANBOYS.

Hamel (ä-mĕl), (1) **M. P.,** Auneuil (Oise), France, 1786—Beauvais, after 1870; amateur expert in organ-building; writer. (2) **Eduard,** b. Hamburg, 1811; violinist and pianist; Grand Opéra orch., Paris; from 1846 at Hamburg as teacher and composer. (3) **Margarethe.** Vide SCHICK.

Ham'erik, Asger, b. Copenhagen, April 8, 1843; pupil of Gade, Matthison-Hansen and Haberbier; 1862 of von Bülow; c. two operas; 1870 at Milan prod. an Ital. opera "*La Vendetta*"; 1871 dir. of the Cons. of the Peabody Institute and of the Peabody symphony concerts, Baltimore, Md.; 1890 knighted by the King of Denmark; c. 1866 a festival cantata to commemorate the new Swedish constitution, "*Der Wanderer*" (1872); 1883 "*Oper ohne Worte*"; a choral work "*Christliche Trilogie*" (a pendant to a "*Trilogie judaique*" brought out in Paris); 5 symphonies, etc.

Ham'erton, Wm. H., b. Nottingham, 1795; singing-teacher and composer.

Ham'ilton, Jas. Alex., London, 1785—1845; writer.

Hamma (häm'-mä), (1) **Benj.,** b. Friedingen, Würtemberg, Oct. 10, 1831; studied with Lindpaintner (comp.) at Stuttgart; then at Paris and Rome; till 1870 cond. and teacher at Königsberg; now dir. sch. of mus. at Stuttgart; dram. composer. (2) **Fz. X.,** b. Wehingen, Würtemberg, Dec. 3, 1835; bro. of above; organist at Basel; then at Oberstadion; now teacher at Metz; composer.

Hammerschmidt (häm'-mĕr-shmĭt), **Andś.,** Brüx, Bohemia, 1611—Zittau, Oct. 29, 1675; organist, 1639, at Zittau; c. important and original concertos, motets, madrigals, etc.

Digitized by Google

Hampel (häm'-pĕl), **Hans,** Prague, 1822—1884; organist and composer.

Han'boys (or **Hamboys**), **John,** English theorist ca. 1470.

Hand (hänt), **F. G.,** b. Plauen, Saxony, 1786—Jena, 1851; writer.

Handel (or **Händel, Handl**). (1) Vide GALLUS. (2) Vide HÄNDEL.

Händel (hĕnt'-l) (**Hendel, Hendeler, Handeler** or **Hendtler**), **Georg Friedrich** (at first spelt **Hendel** in England; later he anglicised it to **George Frederic Handel** (hän'-dĕl, the form now used in England), Halle, Feb. 23, 1685—London, April 14, 1759; son of a barber (afterwards surgeon and valet to the Prince of Saxe-Magdeburg) and his second wife Dorothea Taust. Intended for a lawyer; in spite of bitter opposition he secretly learned to play a dumb spinet. At 7 on a visit to his elder step-brother, valet at the court of Saxe-Weissenfels, Händel while playing the chapel-organ, was heard by the Duke, who persuaded the father to give the boy lessons. Zachau, organist of Halle, taught him cpt., canon and fugue, and he practised the oboe, spinet, harpsichord and organ; he soon c. sonatas for 2 oboes and bass, became assist. organist, and for 3 years wrote a motet for every Sunday. In 1696 his skill on organ and harpsichord won him at Berlin the friendship of Ariosti, and the jealousy of Bononcini. The Elector offered to send him to Italy; but his father took him back to Halle; the next year his father died, and he went to Halle Univ. (1702–03) to study law, at the same time serving as organist at the cathedral at a salary of $50 a year. 1703 he went to Hamburg as *violino di ripieno*. He fought a duel with Mattheson, later his friend and biographer, and was saved by a button. When Keiser the dir. fled from debt, **H.** was engaged as clavecinist. He c. a "Passion" and prod. 2 operas, "*Almira*" (succ.) and "*Nero*" (1705); he was also commissioned to write "*Florindo und Daphne*" (1708), an opera filling two evenings. In 1706, with 200 ducats earned by teaching, he went to Italy and made success and powerful acquaintances, incl. the Scarlattis. In Florence (1707) he prod. with succ. "*Rodrigo*" (Venice, 1708), and "*Agrippina*" with great succ. In Rome he prod. 2 oratorios, and in Naples a serenata, "*Aci, Galatea : Polifemo*," in which is a bass solo with a compass of 2 octaves and a fifth. 1709, in Germany as cond. to the Elector of Hanover; 1710 visited England on leave of absence. In 2 weeks he c. the opera "*Rinaldo*," a pasticcio of his older songs. It was prod. at the Haymarket Th. with great succ.; 1712 he returned to London on leave; but stayed. His first two operas were not succ.; but an ode for the Queen's birthday, and a Te Deum and Jubilate in celebration of the Peace of Utrecht won him royal favour and an annuity of £200; 1714 his Hanover patron became George I. of England, and only the good offices of Baron Kilmanseck and the production of the 25 pieces called the "*Water-Music*," at a royal aquatic fête, restored him to favour. 1716–18 he went to Hanover with the King. He there c. his only German oratorio, the "*Passion*"; 1718 cond. to the Duke of Chandos and c. the English oratorio "*Esther*," the secular oratorio "*Acis and Galatea*," and the Chandos Te Deums and Anthems. He taught the Prince of Wales' daughters, and c. for Princess Anne "*Suites de Pièces*" for harpsichord (*The Lessons*) including "*The Harmonious Blacksmith.*"

He was dir. of new R. A. of M. 1720 prod. the succ. opera "*Radamisto*" (prod. 1721 in Hamburg as "*Zenobia*"). Now Bononcini and Ariosti appeared as rivals and a famous and lasting feud arose round the three after they had prod. one opera, "*Musio Scaevola*," in which each wrote an act. B. had rather the bet-

Digitized by Google

ter of it, when he was caught in a plagiarism (a crime not unknown in Händel's works (v. LOTTI). B. left England without reply (1731). Up to this time H. had prod. 12 operas.

1726 he was naturalised. 1729–31 he was in partnership with Heidegger, proprietor of the King's Th., where he prod. "*Lotario*," followed by 4 more operas. 1732 he prod. his two oratorios revised; 1733 the oratorios "*Deborah*" and "*Athaliah*" at Oxford, when he was made Mus. Doc. *h.c.* 1733 he began a stormy management of opera, quarrelled with the popular singer Senesino, and drove many of his subscribers to forming a rival troupe "The Opera of the Nobility," with Porpora and afterwards Hasse as composer and conductor; 1737 the companies failed, H. having prod. 5 operas; the ode "*Alexander's Feast*" (Dryden), and the revised "*Trionfo del Tempo e della Verita.*" Over-exertion brought on a stroke of paralysis in one of his hands and he went to Aix-la-Chapelle, returning to London with improved health. He now prod., under Heidegger, 5 operas, incl. "*Faramondo*," "*Serse*" (1738), and "*Deidamia*" (1741).

Now he abandoned the stage and turned to oratorio, producing "*Saul*," and "*Israel in Egypt*" (1739); the "*Ode for St. Cecilia's Day*," and in 1740 "*L'Allegro and Il Penseroso*" (Milton), and a supplement "*Il Moderato*," written by Chas. Jennens, who also wrote the text of the Messiah. 1741 he visited Dublin and prod. there his masterpiece the "*Messiah*," April 13, 1742. This re-established him in English favour and raised him from bankruptcy. It was followed by "*Samson*," the "*Dettingen Te Deum*," "*Semele*," "*Joseph*" (1743), "*Belshassar*," and "*Heracles*" (1744). His rivals worked against him still, and in 1745 he was again bankrupt, writing little for a year and a half, when he prod. with renewed success and fortune his "*Occasional Oratorio*," and "*Judas Maccabaeus*" (1746); "*Joshua*" (1747), "*Solomon*" (1748); "*Susannah*" (1748); "*Theodora*" (1749); "*The Choice of Hercules*" (1750); and "*Jephthah*" (1752), his last. During the comp. of "*Jephthah*" he underwent three unsuccessful operations for cataract. He was practically blind the rest of his life, but continued to play org.-concertos and accompany his oratorios on the organ up to 1759. He was buried in Westminster Abbey. His other comp. incl. the "*Forest Musick*" (Dublin, 1742), etc., for harps.; the "*Fireworks Musick*" (1749) for strings; 6 organ-concertos; concertos for trumpets and horns; and for horns and side drums (MS.); sonatas for vln., viola and oboe, etc. A complete edition of his works in 100 vols. was undertaken in 1856 for the German Händel Soc. by Dr. Chrysander as editor. Biog. by Mattheson (1740); Mainwaring (1760); Forstemann (1844); Schölcher (1857); Rockstro (1883).

Handel.

By JOHN F. RUNCIMAN.

IF Handel cannot be called the greatest of the musicians, he is without doubt the greatest man who ever wrote music. The resource and energy of the man and the splendour of his personality altogether threw into the shade the magnificence of his music. The man eclipses the music as the sun eclipses the moon; the music indeed seems merely to reflect a small

Digitized by Google

part of the light issuing from that miraculous sun, the man. Had he devoted the whole of his life to music, his music would have been a wonderful achievement; had he devoted his whole life to his business enterprises and to fighting the aristocracy, it would still seem a life wonderfully and greatly lived; and when one remembers that he wrote most of the glorious music the same time that he was fighting aristocracy and trying to run opera in England, he does indeed appear as one of the most astounding phenomena the world has produced and stared at. ¶ Born in Germany towards the end of the seventeenth century (1685), he promptly entered upon an infantile struggle on the question of whether or not he should become a musician. His father, a doctor, thought it a more honourable—it was everywhere thought a more respectable—proceeding to earn a livelihood by sending people slowly or swiftly to the next world than by making them miserable in this, through playing on instruments tuned according to the old "natural" temperament. The fact that the child Handel found a means of carrying his point, is characteristic of the man. He was apprenticed after the old-world German fashion to an old-world German organist, Zachau, and learned to play the organ and a few other instruments, studied all the music in use at his master's church or known to his master, and was taught to write anthems at a moment's notice. When he considered the time ripe he set out on his travels to learn all that could be learned elsewhere. He was for a time attached to an opera-house; he visited Italy, and finally came to England. He returned to Germany for a short time after his first English trip, but returned and made England his permanent home. ¶ He acquired the control of opera, at first having the aristocracy at his back. The aristocracy quarrelled with him and tried to crush him. They started a rival opera-house; and the result was that the two enterprises failed for want of sufficient support. Handel became bankrupt and lost his health. He took a trip abroad and returned to try his luck with opera once more. His aristocratic rivals never tried again. They were wise. Even Handel, without competitors, was not able to succeed. "*The Beggar's Opera*" was all the rage. All the world rushed night after night to hear it. Italian opera (old-fashioned Italian opera, of course) was in pretty much the same condition in London, as Middle-Victorian Italian opera is in to-day in London and America. People were sick of its inanities and went to something not, perhaps, much more reasonable, but at any rate more interesting and intelligible. "*The Beggar's Opera*" was not a very stimulating concoction; but compare the libretto with the perfectly idiotic drivel that Handel had to set—drivel of which the bulk of his audiences understood nothing save that it *was* drivel—and one can easily see why all the world gave it the preference. So Handel, beaten, not by the aristocracy, but by the changing taste of the

Digitized by Google

time, reluctantly relinquished opera, and, going in for oratorio, immediately became once again a popular favourite and made a fortune. ¶ It is necessary to consider these roughly selected details of his life. As has been indicated, no estimate of Handel can afford to leave out the man. Moreover his purely artistic development is very hard to understand if we forget the life led by the man as apart from the life led by the composer. In his youth he acquired the German technique of his day. The same technique as John Sebastian Bach acquired. That is the foundation of all his art. But whereas Bach remained in Germany, an obscure and all but unknown schoolmaster and organist, and evolved his perfected mode of expression out of the German technique, Handel immediately went to Italy and learned something that could be added to it. He learned, that is, the value of Italian song; and the lesson immediately bore splendid fruit. ¶ No one ever wrote more magnificently for the voice than Bach; but Handel learned to write beautifully, simply, plausibly. His first Italian operas are full of wonderful tunes. Italian melodic outlines grafted on German harmony, and shaped so as to become infinitely more dignified and expressive than any Italian music save Palestrina's had ever been. Then he came to London, where Purcell's music was all the vogue, and it was from Purcell that he learned the art of handling the chorus and of writing picturesque music for chorus or solo voice or orchestra. ¶ Had he never come to England, had he never known Purcell's music, his name might indeed have lived as the author of a few divinely inspired songs, but it is safe to say that Handel, the gigantic chorus writer, would never have been heard of. ¶ There is scarcely a thing in the later Handel, in the Handel all England knows and adores, that does not derive from Purcell. His method of painting musical pictures, as used throughout such portions of "*Israel in Egypt*" as are his own, as used in such "*Messiah*" choruses as "*All we like sheep have gone astray*," is simply a more elaborate development of Purcell's plan of writing a chorus. His trick, always certain of its effect, of hurling enormous tone-masses at his hearers had also been extensively used by Purcell. ¶ His music may be said to be made up of the old German technique or trickery in writing flowing parts, of Italian singable melody, of Purcell, and of Handel. Not that—apart from his undeniable thefts—he can be called a thief. These thefts—after all, only so-called—need not detain us more than a moment. ¶ All his life, as has been pointed out, Handel was greatly occupied by other matters than the writing of music; he had again and again to throw together an oratorio at a few days' notice; he did it and probably never thought of "immortality" or any of his *pièces d'occasion* being regarded a century later as masterpieces. If in his hurry he put in a few choruses by this, that, or the other German or Italian forgotten no- or little- body, he did it quite openly. Of course, as Handel

Digitized by Google

has turned out to be so much vaster a genius than he himself suspected, it is well that we should know precisely how much of his music really is his ; and now that Dr. Chrysander has finally settled the whole question it might be dropped. ¶ Handel never stole. What he learned from Italy he assimilated and made his own ; he assimilated and made his own Purcell's methods ; and what he brought into music was a very notable thing. It was a splendid radiant spiritual robustness, a magnificent sense of the sublime, and a tenderness that is not surpassed even by the tenderness of Mozart, Beethoven, or Wagner. There is also a quality of electric speed in many of his choruses, and a power of heaping climax on climax until one's very nerves yield to the strain put on them. Two very familiar choruses, "*For unto us a child is born*" and "*Worthy is the Lamb*," exemplify this power in an astounding way. His tenderness, his sheer strength, his sublimity, may all be found in the well-known oratorio. ¶ But one cannot but believe that in the long run Handel will be better known by his songs than by anything else. It was in the writing of these songs—of strings of them called Italian operas—that he found his most congenial occupation, and he only gave it up when he was fairly driven out of it. Great as his choruses are, they are not greater than his songs. There are hundreds of them only waiting to be sung once again to be appreciated. Beyond what may be called the strictly personal qualities that Handel brought to music, Handel added nothing. Consequently he left no field unworked for any successors. Consequently, also, English musicians ever since have gone on imitating his successes without any success whatever. He killed for many generations any chance there ever was of an Englishman becoming an original composer. Nevertheless, he was a great man and even an Englishman may forgive him.

Hand'lo, Robert de, Engl. theorist of 14th century.

Hand'rock, Julius, Naumburg, 1830—Halle, 1894 ; teacher and composer.

Hanel von Cronenthal (hä'-nĕl fŏn krō'-nĕn-täl), **Julia,** b. Graz, 1839 ; wife of the Marquis d'Héricourt de Valincourt ; studied in Paris ; c. 4 symphonies, 22 pf.-sonatas, etc.

Hanfstängel (hänf'-shtĕng-ĕl), **Marie** (née **Schröder**), b. Breslau, April 30, 1848 ; soprano ; pupil of Viardot-Garcia ; début, 1867, Paris ; studied 1878 with Vannucini ; 1882–97 Stadttheatre, Frankfort.

Hanisch (hä'-nĭsh), **Jos.,** Ratisbon, 1812—1892 ; organist, teacher and composer.

Hanke (hänk'-ĕ), **K.,** Rosswalde, Schleswig, 1754—Hamburg, 1835 ; conductor and composer.

Hans'com, E. W., b. Durham, Maine, U. S. A., Dec. 28, 1848 ; studied there and in London, Berlin, and Vienna ; organist and composer at Auburn, Maine.

Hanslick (häns'-lĭk), **Eduard,** b. Prague, Sept. 11, 1825 ; eminent critic and writer ; Dr. Jur., 1849 ; studied piano under Tomaschek at Prague 1848–49 ; critic for the *Wiener Zeitung* ; among his many books his first is most famous, "*Vom Mu-*

Digitized by Google

sikalisch-Schönen" (Leipzig, 1854); a somewhat biassed, yet impressive plea for absolute music as opposed to programme (v. D. D.) or fallaciously sentimental music; he has been a bitter opponent of all Wagnerianism and an ardent Brahmsite; 1855–64 mus. editor *Presse;* since, of the *Neue freie Presse;* lecturer on mus. hist. and æsthetics Vienna Univ.; 1861 prof. extraordinary, 1870 full prof.; 1895 retired.

Hanssens (häns'-sĕns), (1) **Chas. L. Jos.** (ainé), Ghent, 1777—Brussels, 1852; conductor and composer. (2) **Chas. L.** (cadet), Ghent, 1802—Brussels, 1871; conductor, professor, 'cellist and composer.

d'Hardelot (gē-därd'-lō), **Guy (Mrs. Rhodes)**, b. Château d'Hardelot, near Boulogne, France; lives in London; c. operetta "*Elle et Lui*" and many pop. songs.

Har'ington, Henry, Kelston, England, 1727—1816; composer.

Hark'nes. Vide SENKRAH.

Harms'ton, J. Wm., London, 1823—Lübeck, 1881; teacher and composer.

Harp'er, (1) **Thos.**, Worcester, 1787—London, 1853; trumpet virtuoso. His 3 sons were (2) **Thomas**, his successor. (3) **Charles**, horn-player. (4) **Edward**, pianist.

Har'raden, Samuel, Cambridge, Engl., 1821 (?)—Hampstead, London, 1897; org.-professor.

Harriers-Wippern (hăr'-rĭ-ĕrs vĭp'-pĕrn), **Louise** (née **Wippern**), Hildesheim, 1837—Grobersdorf, Silesia, 1878; soprano.

Har'ris, (1) **Jos. M.**, London, 1799—Manchester, 1869; organist and composer. (2) **Augustus** (Sir), Paris, 1852—Folkestone, Engl., June 22, 1896; an actor, début as Macbeth in Manchester, 1873; then stage manager; 1879 leased Drury Lane Th. for spectacle; 1887 he took up opera and controlled successively H. M.'s Th., the Olympia, etc., finally Covent Garden. (3) **(Wm.) Victor**, b. New York, April 27, 1869; pupil of Charles Blum (pf.), Wm. Courtney (voice), Fredk. Schilling (harm. and comp.), Anton Seidl (cond.); 1889–95 org. various churches; 1892–95 *répétiteur* and coach at Met. Op.; 1893–94 cond. Utica Choral Union; 1895–96 asst.-cond. to Seidl, Brighton Beach Concerts; now lives as vocal teacher and accompanist, N. Y.; c. a pf.-suite, a cantata, an operetta "*Mlle. Mai et M. de Sembre*," songs, etc. (4) **Chas. Albert Edw.**, b. London, Dec. 15, 1862; (son and pupil of (5) **Edwin H.**, organist); Ouseley scholar St. Michael's Coll., Tenbury, 1875; 1881 private organist to the Earl of Powis; since 1883 he lives with his father at Montreal, Canada, as organist; c. an opera, a cantata, etc.

Har'rison, (1) **Wm.**, London, 1813—London, 1868; tenor. (2) **Annie Fortescue** (wife of Lord Arthur Wm. Hill), contemporary English composer; c. operetta (London, 1884), a cantata, songs, etc.

Hart, (1) **James**, d. 1718; Engl. bass and composer. (2) **Philip**, d. ca. 1749; Gentleman of Chapel Royal; son of above (?); organist and composer; wrote music for "*The Morning Hymn*" from Book V. of Milton's "*Paradise Lost.*" (3) **J. Thos.**, 1805—London, 1874; vln. maker. (4) **George**, London, 1839—1891; son of above; writer.

Härtel (hĕr'-tĕl), (1) Vide BREITKOPF UND HÄRTEL. (2) **G. Ad.**, Leipzig, 1836—Homburg, 1876; violinist, conductor and dram. composer. (3) **Benno**, b. Jauer, Silesia, May 1, 1846; pupil of Hoppe (pf.), Jappsen (vln.), Kiel (comp.); 1870 teacher of theory, Berlin Royal High Sch. for Music; c. an opera, over 300 canons, etc. (4) **Luise** (née **Hauffe**), Düben, 1837—Leipzig, 1882; pianist; wife of (5) **Hermann H.** Vide BREITKOPF.

Hart'mann, (1) **Johan Peder Emilius**, Copenhagen, May 14, 1805—

Digitized by Google

Copenhagen, March 10, 1900; organist and dram. composer; grandson of a German court-cond. (d. 1763); son of an organist at Copenhagen. (2) **Emil** (jr.), Copenhagen, 1836—1898; son and pupil of above, and court-organist; composer. (3) **Ludwig,** b. Neuss-on-Rhine, 1836; pianist, composer and critic (son and pupil of (4) **Friedrich,** song-composer, b. 1805); also studied at Leipzig Cons. and with Liszt; lives in Dresden; prominent Wagnerian champion; c. an opera, etc. (5) **Arthur,** b. Philadelphia, July 23, 1882; violinist. (6) **Ferdinand,** clarinettist; lives in Munich as court-musician. (7) **Peter,** Franciscan monk of Hochbrunn-on-the-Lahn, prod. succ. oratorio "*Sankt Fransiskus*" (Munich, 1902).

Har'tog, (1) **Edouard de,** b. Amsterdam, Aug. 15, 1826; pupil of Hoch, Bartelmann, Litolff, etc.; 1852 in Paris as teacher of pf., comp., and harm.; decorated with the orders of Leopold and the Oaken Crown; c. operas, the 43rd psalm with orch., etc. (2) **Jacques,** b. Zalt-Bommel, Holland, Oct. 24, 1837; pupil of Wilhelm and Fd. Hiller; prof. Amsterdam Sch. of Music.

Hartvigson (härt'-vĭkh-zŏn), (1) **Frits,** b. Grenaa, Jutland, May 31, 1841; pianist; pupil of Gade, Gebauer, Ree, and von Bülow; since 1864, London; 1873 pianist to the Princess of Wales; 1875 prof. at the Norwood Coll. for the Blind; 1887 pf.-prof. Crystal Palace. (2) **Anton,** b. Aarhus, Oct. 16, 1845; bro. of above; pianist; pupil of Tausig and Neupert; lives in London.

Har'wood, Edw., Hoddleson, 1707—Liverpool, 1787; composer.

Hase (Dr.), **Oskar von.** Vide BREITKOPF UND HÄRTEL.

Häser (hä'-zĕr), (1) **Aug. Fd.,** Leipzig, 1779—Weimar, 1844; theorist, conductor, writer and composer. (2) **Charlotte Henriette,** b. Leipzig, 1784; sister of above; singer; m. a lawyer Vera. (3) **Heinrich,** b. Rome, Oct. 15, 1811; bro. of above; prof. of med. at Jena; writer.

Hasert (hä'-zĕrt), **Rudolf,** b. Greifswäld, Feb. 4, 1826; studied with Kullack (pf.), and Dehn (comp.); 1860 Berlin as teacher; 1873 pastor at Gristow.

Has(s)ler (häs'-lĕr), (1) **Hans Leo von,** Nürnberg, 1564 — Frankfort, June 5, 1612; the eldest of 3 sons of ((2) **Isaac H.,** town-mus., Nürnberg); pupil of his father; organist and composer. (3) **Jakob,** Nürnberg, 1566—Hechingen (?), 1601; bro. of (1), conductor, organ virtuoso and composer. (4) **Kaspar,** Nürnberg, 1570—1618; bro. of above; organist.

Haslinger (häs'-lĭng-ĕr), (1) **Tobias,** Zell, Upper Austria, 1787—Vienna, 1842; conductor and publisher. (2) **Karl,** Vienna, 1816—1868; son and successor of above; pianist; c. opera "*Wanda,*" etc.

Hasse (häs'-sĕ), (1) **Nikolaus,** ca. 1650; organist and writer at Rostock. (2) **Jn. Ad.,** Bergedorf, near Hamburg, March 25, 1699—Venice, Dec. 16, 1783; famous tenor and v. succ. operatic cond.; rival of Porpora; c. over 100 operas, etc. (3) **Faustina** (née **Bordoni**), Venice, 1693 (1700)—1783; of noble birth; one of the most cultivated mezzo-sopr.; m. the above 1730, a happy union, she collaborating in his success. (4) **Gustav,** b. Peitz, Brandenburg, Sept. 4, 1834; studied Leipzig Cons., afterward with Kiel and F. Kroll; settled in Berlin as teacher and composer.

Has'selbeck, Rosa. Vide SUCHER.

Hasselt-Barth (häs'-sĕlt-bärt), **Anna Maria Wilhelmine** (née **van Hasselt**), b. Amsterdam, July 15, 1813; soprano; début Trieste (1831).

Hässler (hĕs'-lĕr), (1) **Jn. Wm.,** Erfurt, March 29, 1747 — Moscow, March 25 (29?), 1822; organist and composer; important link between Bach and Beethoven. (2) **Sophie,** wife of above; singer.

Digitized by Google

Hasslinger-Hassingen (häs'-lĭng-ĕr häs'-sĭng-ĕn), **Jos.,** "Hofrath" Freiherr von Vienna, 1822—1898; dram. composer. Used pen-name "**Jos. Hager.**"

Hast'ings, Thos., Washington, Conn., 1787 — New York, 1872; editor and composer.

Hastreiter (häst'-rī-tĕr), **Helene,** b. Louisville, Ky., Nov. 14, 1858; operatic contralto, popular in Italy; pupil of Lamperti, Milan; m. Dr. Burgunzio; lives in Genoa.

Hatto. Vide FRÈRE.

Hat'ton, J. Liphot, Liverpool, Oct. 20, 1809—Margate, Sept. 20, 1886; cond. and dram. composer.

Hattstädt (hät'-shtĕt), **J. J.,** b. Monroe, Mich., Dec. 29, 1851; studied in Germany; pf.-teacher and writer in Detroit, St. Louis, and for 11 years, Chicago Coll. of Mus.; 1886, dir. Amer. Cons., Chicago.

Hau(c)k (howk), **Minnie,** b. New York, Nov. 16, 1852 (53?); notable soprano; pupil of Errani and Moritz Strakosch; début 1869, N. Y., as "Norma"; 1868–72 Vienna ct-opera; 1875, Berlin; has sung with great succ. in Europe and America. She is court-singer in Prussia, Officier d'Académie, Paris, and member of the Roman Mus. Academy.

Hauer (how'-ĕr), **K. H. Ernst,** Halberstadt, 1828—Berlin, 1892; organist and composer.

Hauff (howf), **Jn. Chr.,** Frankfort, 1811—1891; founder and prof., Frankfort School of Music; writer and composer.

Hauffe (howf'-fĕ), **Luise.** Vide HÄRTEL, LUISE.

Haupt (howpt), **K. Aug.,** b. Kunern, Silesia, Aug. 25, 1810—Berlin, July 4, 1891; pupil of A. W. Bach, Klein, and Dehn; famous as organist and teacher at Berlin; composer.

Hauptmann (howpt'-män), **Moritz,** Dresden, Oct. 13, 1792—Leipzig, Jan. 3, 1868; violinist; pupil of Spohr; famous as theorist and teacher; from 1842 prof. of cpt. and comp. Leipzig Cons., and dir. Thomasschule. His canon was "unity of idea and perfection of form," exemplified in his comps., enforced upon his many eminent pupils and exploited in many essays and standard works, incl. "*Die Natur der Harmonik und Metrik*" (1833); the posthumous, "*Die Lehre von der Harmonik*," 1868, etc.; c. opera, "*Mathilde*" (Cassel, 1826); quartets, masses, etc.

Hauptner (howpt'-nĕr), **Thuiskon,** Berlin, 1825—1889; conductor and composer.

Hauschka (howsh'-kä), **Vincenz,** Mies, Bohemia, 1766—Vienna, 1840; 'cellist and barytone player; composer.

Hause (how'-zĕ), **Wenzel,** b. Bohemia, ca. 1796; prof. of double-bass, Prague Cons.; writer.

Hausegger (hows'-ĕg-gĕr), (1) **Fr. von,** b. Vienna, April 26, 1837; pupil of Salzmann and Dessoff; barrister at Graz; 1872 teacher of history and theory, Univ. of Graz; writer. (2) **Siegmund von,** German composer of notable symphony "*Barbarossa*" (Munich, 1900); 2d cond. Munich Kaim orch.; 1902, cond. Frankfort Museum (vice Kogel); 1903, 1st cond. Munich Kaim orch.

Hauser (how'-zĕr), (1) **Fz.,** b. Crasowitz, near Prague, 1794—Freiburg, Baden, 1870; bass-barytone; teacher. (2) **Miska (Michael),** Pressburg, Hungary, 1822—Vienna, 1887; vln.-virtuoso; composer.

Häuser (hï'-zĕr), **Jn. Ernst,** b. Ditchenroda, near Quedlinburg, 1803; teacher, Q. Gymnasium; writer.

Hausmann (hows'-män), **Valentin,** the name of five generations, (1) **V. I.,** b. Nürnberg, 1484; a friend of Luther; composer and conductor. His son (2) **V. II.,** organist and composer. His son (3) **V. III.,** organist at Löbejün, expert in org.-building. His son (4) **V. IV.,** organist and court-conductor at Köthen; writer. His son (5) **V. V.** Vide BARTHOLOMAUS; Löbejün, 1678—

Digitized by Google

Lauchstadt, after 1740; cath. organist and theorist. (6) **Robt.**, b. Rottleberode, Harz Mts., Aug. 13, 1852; 'cellist; pupil of Th. Müller, and Piatti in London; teacher, Berlin Royal "Hochschule"; since 1879, member Joachim quartet.

Hau(l)tin (ô-tăń), **P.**, La Rochelle, ca. 1500—Paris, 1580; first French founder of musical types.

Hav'ergal, Rev. **Wm. H.**, Buckinghamshire, 1793—1870; composer.

Haweis (hôz), Rev. **H. R.**, Egham, Surrey, 1838—London, Jan. 30, 1901; amateur violinist and popular writer on music.

Hawes (hôz), **Wm.**, Engl., London, 1785—1846; conductor and composer.

Haw'kins (Sir), **J.**, London, March 30, 1719—Spa, May 14, 1789; an attorney; eminent historian of music; knighted, 1772.

Haw'ley, Chas. B., b. Brookfield, Connecticut, U. S. A., Feb. 14, 1858; organist at 13 there; studied with G. J. Webb, Revarde, Dudley Buck, Mosenthal, etc., N. Y.; bass singer, organist and composer of excellent songs, New York.

Hay'den, Geo., Engl., organist and composer, 1723.

Haydn (hīd'-'n), (2) (**Fz.**) **Josef**, Rohrau-on-Leitha, Lower Austria, March 31, 1732—Vienna, May 31, 1809; second son of a wheelwright who was the sexton and organist of the village church, and a fine tenor, and whose wife, Maria Koler, had served as cook for Count Harrach. She sang in the choir. At 5, **H.** was taken to the home of a paternal cousin, Frankh, who taught him Latin, singing, the vln. and other instrs. He was engaged as a chorister for St. Stephen's, and taught by Reutter the cond., who gave him no encouragement and dismissed him in 1748. At 8, he went to Vienna, and studied singing, vln. and clavier, with Finsterbusch and Gegenbauer. He studied harmony chiefly from Fux' "*Gradus ad Parnassum*" and Mattheson's "*Volkommener Kappellmeister*." At 13 he c. a mass. He obtained a few pupils, and a Viennese tradesman lent him 150 florins, with which he rented an attic-room and an old harpsichord. He practised C. P. Bach's first 6 sonatas and the vln.; Metastasio taught him Italian, and recommended him to a Spanish family as teacher for their daughter, who was studying with Porpora. From Porpora, in return for menial attentions, **H.** received some instruction in comp. and a recommendation to the Venetian ambassador for a stipend of 50 francs a month. At 20, he had c. 6 trios, sonatas, his first mass, and a comic opera "*Der neue krumme Teufel*" (Stadttheater, 1752), a satire on the lame baron Affligi the ct.-opera dir.; this work was suppressed but revived afterwards, and he received 24 ducats for it. He began to make powerful friends, and became Musikdirektor and Kammercompositeur to Count Fd. Maximilian Morzin. 1759 Prince Paul Anton Esterházy heard his 1st symph. and 1760 took him into his service as 2d (later 1st) conductor; the same year **H.** m. Maria Anna, the elder sister of the girl whom he loved and who had entered a convent. This marriage was as unhappy as one would expect. Prince Nikolaus Esterházy, who succeeded his bro. in 1762, retained **H.** as conductor and in his service **H.** c. 30 symphonies, 40 quartets, a concerto for French horn, 12 minuets, most of his operas, etc. He was soon very pop. through Europe, and royalty sent him gifts. 1785 commissioned to write a mass, "*The Seven Words on the Cross*," for the Cath. of Cadiz; in 1790 Prince Nikolaus was succeeded by his son Anton, who kept **H.** as cond. and increased his stipend of 1,000 florins to 1,400. In 1791 on a pressing invitation brought by Salomon, he went to England and was for 18 months the lion of the season. Ox-

Digitized by Google

ford made him Mus. Doc.; and he c. the so-called "*Salomon Symphonies*," for his concerts. On his way home, he visited his native place to witness the unveiling of a monument erected in his honour by Count Harrach. In this year Beethoven became his pupil. 1794, he revisited London, with renewed triumph, the King urging him to stay, but, at the invitation of a new Prince Esterházy, he returned. 1797, he c. the Austrian national Anthem. At 65, he prod. his great oratorio "*The Creation*" ("*Die Schöpfung*"); in 1801 "*The Seasons*" ("*Die Jahreszeiten*"). His health failing he went into retirement, appearing in public only once in 1808, when he was carried in a chair to hear a special performance of the "*Creation.*" His agitation was so great that he had to be taken away after the first half; the throng giving him a sad farewell, and Beethoven bending to kiss his hands and forehead. In 1809, his death was hastened by the shock of the bombardment of Vienna by the French. His astounding list of works includes besides those mentioned, 125 symphonies and overtures, incl. the "*Farewell*" ("*Abschiedssymphonie*," 1772), the "*Fire S.*" ("*Fuersymph.*, 1774), the "*Toy S.*" ("*Kindersymph.*), "*La Chasse*" (1870), the "*Oxford*' (1788), the "*Surprise*," ("*S. mit dem Paukenschlag*," 1791); "*S. with the drum-roll*" ("*S. mit dem Paukenwirbel*," 1795); 51 concertos for harpsichord, vln., 'cello, lyre, barytone, double-bass, flute and horn; 77 string-quartets; 175 numbers for barytone; 4 vln.-sonatas; 38 pf.-trios; 53 sonatas and divertimenti; an oratorio "*Il Ritorno di Tobia*"; 14 masses; 4 operas; 4 Italian comedies; 14 Ital. opere buffe, and 5 marionette-operas; music to plays; 22 arias; cantatas, incl. "*Ariana a Naxos*," "*Deutschlands Klage auf den Tod Friedrichs des Grossen*," "*The* 10 *Commandments*" in canon-form; 36 German songs; collections of Scotch and Welsh folk-songs, etc. Biog. by S. Mayr, 1809; K. F. Pohl (Leipzig, 1875, 1882; completed by E. von Mandyczewski). Haydn's diary is quoted from extensively in Krehbiel's "*Music and Manners*" (New York, 1898).

Joseph Haydn.

By August Spanuth.

WHILE the relative station in musical history of Bach, Händel, Gluck, Mozart, and Beethoven is universally and definitely agreed upon, various opinions may still be entertained of the merits and subsequent influence of Joseph Haydn's work as a composer. ¶ This is all the more remarkable as he never met with much opposition. Only at one time during his life, a few rather inferior critics earnestly tried to belittle him; however, these were insignificant attempts, wholly unworthy of the closer attention of the historian. Nowhere has the musical public been slow in acknowledging Haydn's genius. Even at the time when he was Kapellmeister in the remote little town of Eisenstadt, his fame spread all over Europe, and his compositions were loved, played, and sung in all the big and small cities. Nor has there even been a violent partisanship pro and contra Haydn. All of which is easy enough to comprehend, inasmuch as he did not offend anybody's taste, even where he was

Digitized by Google

most progressive in his compositions, and remained with his feet on the ground when his ideals were ever so lofty. ¶ The source of his musical inventions was the song and the dance of the people, yes, one might say, the children's song, and his artistic development was as slow as it was steady, thus allowing his admirers time to grow with him. Even where he reaches the very summit of his art, his melodic invention bears the ear-mark of childlike naïveté. ¶ And yet it seems impossible to have any two musicians determine the value of Joseph Haydn for the development of music, both entirely alike. Was he a reformer? The one will answer, "Yes," and point out that there was no real symphony before Haydn; that the old Italian symphony was nothing else but an introduction to, or an interlude during, the opera; that what there was of instrumental music before Haydn, was either in the way of fugues, and in the style of the concerto, or purely descriptive music. He will, furthermore, assert that Haydn created a thoroughly novel oratorio, doing away almost entirely with the old Italian style, and holding up his individuality in spite of the tremendous influence of the Händel oratorio. ¶ The other one will deny him the exalted title of a reformer, and, while he may readily admit that Haydn has added the Menuetto to the symphony, and fortunately got rid of the clavicembalo, that he, moreover, succeeded in giving the solo-sonata and the string-quartette a concise and plastic shape, he will probably insist that Haydn has done only very little that was essentially new, and that, in musical history, he can only rank as the man who paved the way for the giant Beethoven. ¶ But no matter how opinions may differ on this point, one must own of Haydn, that he was the first great musician to introduce an element of subjectiveness into instrumental music. And in so far one cannot deny him the instinct of a reformer, though he hardly was conscious of it. He never abandoned traditions just because he had decided to create a new musical language; he simply followed the inner voice of his genius. ¶ And he could do so all the more freely, since he had never enjoyed a thorough and severe musical education. He learned from here and there, he had models like Philipp Emanuel Bach, or Porpora, and Händel, etc., but he followed none of them so closely as to restrict his own individuality in the least. On the other hand, there was no trace of the spirit of revolt in his system. His very life is a strong proof for his peaceful and benevolent nature. When his sweetheart took the veil, he allowed himself to be persuaded to marry her older sister, who was three years his senior, and a Xantippe. This, and the fact that he lived with her for more than forty years, stamps the man as of an almost angelic character.

Haydn (hīd'-'n), (2) **Jn. Michael,** Rohrau, Sept. 14, 1737—Salzburg, Aug. 10, 1806; bro. of above; soprano chorister, with compass of 3 octaves, at St. Stephen's, Vienna, replacing his brother Josef. Studied vln. and or-

Digitized by Google

gan, and became asst.-organist; 1757, cond. at Grosswardein; 1762, dir. to Archbishop Sigismund, Salzburg; 1777, organist of the Cath. and St. Paul's Ch. He m. Maria Magdalena Lipp, an excellent soprano; 1880 he lost his property, by the French occupation, but was aided by his bro. and 2 others, and the Empress Maria Theresa rewarded him for a mass c. at her command, in which she sang the soprano solos. He founded a school of composition, and had many pupils, incl. Reicha and Weber. Prince Esterházy twice offered to make him vice-cond.; but **H.** refused, hoping to reorganise the Salzburg Chapel. His best works were sacred music, which his brother esteemed above his own. He declined publication, however; c. 360 church-comps., incl. oratorios, masses, etc., 30 symphonies; operas, etc. Biog. by Schinn and Otter (Salzburg, 1808).

Hayes (hāz), (1) **Wm.,** Hanbury, Worcestershire, Dec., 1706—Oxford, July 27, 1777; organist, conductor and writer. (2) **Philip,** Oxford, April, 1738—London, March 19, 1797; son and pupil of above, and his successor as Univ. Prof. of Mus. at Oxford; also organist there; c. oratorio; a masque; 6 concertos, etc. (3) **Catherine,** Ireland, 1825 (or 6)—Sydenham, 1861; singer.

Haym (hīm), (1) (or **Hennius**), **Gilles,** Belgian composer 16th cent. (2) Italian composer, **Aimo** (ā'-ē-mō), (3) **Niccolò Franc.,** Rome, ca. 1679—London, 1729; 'cellist and librettist.

Haynes, Walter B., b. Kempsey, Engl., 1859; studied Leipzig Cons.; organist various churches; prof. of harm. and comp., R. A. M.

Hays, Wm. Shakespeare, b. Louisville, Ky., July 19, 1837; pub. nearly 300 pop. songs.

Heap, Chas. Swinnerton, Birmingham, Engl., April 10, 1847—June 11, 1900; won the Mendelssohn scholarship and studied at Leipzig Cons.; also organ with Best; Mus. Doc. Cambridge, 1872; cond. Birmingham Phil. (1870–86), and other societies; c. an oratorio "*The Captivity*"; cantatas, etc.

Hebenstreit (hāb'-'n-shtrīt), **Pantaleon,** Eisleben, 1660 (9?)—Dresden, 1750; conductor; improved the dulcimer as the "Pantalon" (v. D. D.).

Hecht (hĕkht), **Ed.,** Durkheim, Rhine Palatinate, 1832 — Didsbury, near Manchester, 1887; pianist; prof. and composer.

Heckel (hĕk'-ĕl), **Wolf,** lutenist at Strassburg, 16th cent.

Heckmann (hĕk'-măn), (1) **G. Julius Robt.,** Mannheim, 1848—Glasgow, 1891; violinist. His wife (2) **Marie** (née **Hartwig**), Greiz, 1843—Cologne, 1890; pianist.

Hedgeland, Wm., organ-builder, London, 1851.

Hédouin (ād-wăn), **P.,** Boulogne, 1789—Paris, 1868; lawyer, writer, librettist and composer.

Heermann (hār'-măn), **Hugo,** b. Heilbronn, March 3, 1844; violinist; studied with J. Meerts Brussels Cons. since 1865; lives in Frankfort as soloist and teacher at the Hoch Cons.

Heeringen (hā'-rĭng-ĕn), **Ernst von,** Grossmehlza, near Sondershausen, 1810—Washington, U. S. A., 1855; unsuccessful innovator in notation and scoring.

Hegar (hā'-gär), (1) **Fr.,** b. Basel, Oct. 11, 1841; studied Leipzig Cons., 1861; from 1863 cond. Subscription Concerts, and of the Choral Soc., Zürich; 1875 founded Cons. at Zürich; c. vln.-concerto in D; succ., dram. poem, "*Manasse*," for soli, chorus and orch.; "*Festouvertüre*," etc. (2) **Emil,** b. Basel, Jan. 3, 1843; bro. of above; pupil, later 'cello-teacher at Leipzig Cons., and 1st 'cello Gewandhaus Orch.; then studied singing, now vocal-teacher Basel Sch. of Mus. (3) **Julius,** bro. of above; 'cellist at Zürich.

Hegedüs (hĕg-ĕ-dūsh), **Ferencz,** b. Hungary, 1872 (?); violinist; succ. début, London, 1901.

Digitized by Google

Hegner (hākh'-nĕr), (1) **Anton,** b. Copenhagen, March 2, 1861; 'cellist; studied Copenh. Cons.; at 14 played with great succ.; now teacher N. Y.; c. 4 quartets; 2 concertos for 'cello, etc. (2) **Otto,** b. Basel, Nov. 18, 1876; pianist; pupil of Fricker, Huber, and Glaus; made début very early at Basel (1888), England and America, at the Gewandhaus, Leipzig, 1890; c. pf.-pcs.

Heide, von der. Vide VON DER H.

Heidingsfeld (hī'-dĭngs-fĕlt), **L.,** b. Jauer, Prussia, March 24, 1854; pupil, later teacher Stern Cons., Berlin; composer.

Height'ington, Musgrave, 1680—Dundee, 1774; organist and composer.

Heinefetter (hī'-nĕ-fĕt-tĕr), (1) **Sabine,** Mayence, 1805 (1809?)—(insane) Illenau, 1872; noted soprano; m. Marquet; her five sisters also sang with succ.: (2) **Clara** (Mme. **Stöckel**), Mayence, 1816—(insane), Vienna, 1857. (3) **Kathinka,** 1820—1858. (4) **Fatima,** m. a nobleman, Miklowitz. (5) **Eva,** and (6) **Nanette.**

Heinemeyer (hī'-nĕ-mī-ĕr), (1) **Chr. H.,** 1796—1872; flutist at Hanover; composer. (2) **Ernst Wm.,** Hanover, 1827—Vienna, 1869; son of above; flutist and composer.

Heinichen (hī'-nĭkh-ĕn), **Jn. D.,** Krössuln, near Weissenfels, 1683—Dresden, 1729; dram. composer and writer.

Heinrich (hīn'-rĭkh), (1) **Jn. G.,** Steinsdorf (Silesia), 1807 — Sorau, 1882; organist, writer and composer. (2) **Heinrich XXIV.,** Prince Reuss j. L., b. Dec. 8, 1855; pianist; c. a symphony, a pf.-sonata, etc.

Heinrichs (hīn'-rĭkhs), (1) **Jn. Chr.,** b. Hamburg, 1760; lives in St. Petersburg; writer on Russian music. (2) **Anton Ph.,** Schönbüchel, Bohemia, 1781—New York, 1861; known as "**Father H.**"; composer.

Heinroth (hīn'-rōt), (1) **Chp. Gl.,** for 62 years organist at Nordhausen. (2) **Jn. Aug. Günther,** Nordhausen, 1780 — Göttingen, 1846; son of above; director and composer.

Heintz (hīnts), **Albert,** b. Eberswalde, Prussia, March 21, 1882; organist "Petrikirche," Berlin; writer on Wagner; composer.

Heinze (hīnts'-ĕ), (1) **Wm. H. H.,** b. 1790; clarinettist in the Gewandhaus Orch. (2) **Gv. Ad.,** b. Leipzig, Oct. 1, 1820; son and pupil of above; at 15 clarinettist in the Gewandhaus; 1844, 2d cond. Breslau Th., and prod. 2 operas (of which his wife wrote the libretti); 1850, Amsterdam as cond.; c. 5 oratorios, 3 masses, 3 overtures, etc. (3) **Sarah** (née **Magnus**), b. Stockholm, 1839; pianist; pupil of Kullak, Al. Dreyschock, and Liszt; lives in Dresden.

Heise (hī'-zĕ), **Peder Arnold,** Copenhagen, 1830 — 1879; teacher and dram. composer.

Heiser (hī'-zĕr), **Wm.,** Berlin, 1816—Friedenau, 1897; singer, bandmaster, and composer.

Hek'king, Anton, 'cello virtuoso and teacher at the Stern Cons.

Hel'ler, Stephen, Pesth, May 15, 1815—Paris, Jan. 14, 1888; notable composer who, like Chopin, confined his abilities to the pf. Lacking the breadth, passion and colour of Chopin's, his music has a candour and vivacity and a fascinating quaintness that give it peculiar charm; his études, simpler than Chopin's, are as well imbued with art and personality. Studied piano with F. Bräuer; at 9 played in pub. with succ.; then studied with Czerny and Halm; at 12, gave concerts in Vienna, and toured; at Pesth studied a little harmony with Czibulka; at Augsburg, fell ill, and was adopted by a wealthy family, who aided his studies; 1838, Paris. Schumann praised his first comp. highly. 1849, London, he played with succ. though infrequently because of nervousness; thereafter lived in Paris. C. several hundred pf.-pcs., incl. 4 sonatas and

Digitized by Google

the famous Études. Biogr. by H. Barbadette (1876).

Hellmesberger (hĕl'-mĕs-bĕrkh-ĕr), (1) **G.** (Sr.), Vienna, 1800—Neuwaldegg, 1873; violinist, conductor and composer. (2) **G.** (Jr.), Vienna, 1830—Hanover, 1852; son and pupil of above; violinist and dram. composer. (3) **Rosa,** daughter of (2), was a singer, début 1883, ct.-opera, Vienna. (4) **Jos.** (Sr.), Vienna, 1829—1893; son of (1); conductor, violinist and professor. (5) **Jos.** (Jr.), b. Vienna, April 9, 1855; son of (4); violinist and composer of operettas, ballets, etc. 1902, cond. Vienna Philh. Orch. (6) **Fd.,** b. Vienna, Jan. 24, 1863; bro. of above; 'cellist in ct.-orch. from 1879; from 1883 with his father's quartet; 1885 teacher at the Cons.; 1886, solo 'cellist, ct.-opera.

Hellwig (hĕl'-vĭkh), **K. Fr. L.,** Künersdorf, 1733—Berlin, 1838; conductor and dram. composer.

Helm, Theodor, b. Vienna, April 9, 1843; studied law, entered govt. service; since 1867 critic for various journals, and writer; 1874, teacher of mus. hist. and æsthetics, Horak's School of Music.

Helmholtz (hĕlm'-hôlts), **Hermann L. Fd.,** Potsdam, Aug. 31, 1821 — Charlottenburg, Sept. 8, 1894; eminent scientist; pub. famous treatises such as "*Sensations of Tone as a Physiological Basis for the Theory of Music*" (*Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik*) (Brunswick, 1863; English trans. by Ellis, 1875); this work, the result of much experiment, is the very foundation of modern acoustics, though Riemann, who was in some opposition to H., says his conclusions are not infallible, and attacks are increasing upon him. **H.** inv. also a double harmonium with 24 vibrators to the octave; this lacks the dissonant 3rds and 6ths of equal temperament (v. D. D.) and permits the same modulation into all keys.

Hel'more, Rev. **Thos.,** b. Kidderminster, May 7, 1811; composer.

Hen'derson, Wm. Jas., b. Newark, N. J., Dec. 4, 1855; prominent American critic and writer; graduated Princeton Univ., 1876; mainly self-taught in music; 1883 reporter, from 1887 critic, *N. Y. Times;* lecturer on mus. hist. N. Y. Coll. of Mus.; c. various light operas, songs, etc.; pub. a "*Story of Music,*" "*Preludes and Studies,*" "*What is Good Music?*" (1898), "*How Music Developed*" (New York, 1899), "*The Orchestra and Orchestral Music*" (1899), "*Wagner*" (1902).

Henkel (hĕnk'-ĕl), (1) **Michael,** Fulda, 1780—1851; composer. (2) **G. Andreas,** Fulda, 1805—1871; organist and composer. (3) **H.,** b. Fulda, Feb. 14, 1822; son and pupil of (1), also studied with Aloys Schmitt, and theory with Kessler and Anton Andre; 1849, teacher, etc., Frankfort. (4) **K.,** son of (3); studied in Berlin Hochschule; lives in London, as violinist.

Hen'ley, Rev. **Phocion,** Wooten Abbots, 1728—1764; English composer.

Henneberg (hĕn'-nĕ-bĕrkh), **Jn. Bapt.,** Vienna, 1768—1822; organist, conductor and composer.

Hen'nen, (1) **Arnold,** b. Heerlen, Holland, 1820; pianist; 1845 took first pf.-prize, Liège Cons.; lives at Heerlen; composer. (2) **Fr.,** b. Heerlen, Jan. 25, 1830; bro. of above; 1846 took first vln.-prize Liège Cons.; 1847, medal 1850–71, soloist in various London orchestras; then retired to Strythagen, near Heerlen; composer. (3) **Chas.,** b. Dec. 3, 1861; son of (2); violinist at Antwerp. (4) **Mathias,** b. Heerlen, 1828; bro. of (1); 1852, first pf.-prize Liège Cons.; since 1860 teacher at Antwerp, and prof. at the Cons.; composer, etc.

Hennes (hĕn'-nĕs), (1) **Aloys,** b. Aix-la-Chapelle, 1827 — Berlin, 1889; pf.-teacher at various places; composer. (2) **Therese,** his daughter, b.

Digitized by Google

Dec. 21, 1861; pianist; studied with Kullak.

Hennig (hĕn'-nĭkh), (1) **K.**, Berlin, 1819—1873; organist, dir. and composer. (2) **K. Rafael,** b. Jan. 4, 1845; son of above; pupil of Richter and Kiel; 1869–75, organist Posen; 1873, founder of "Hennig" Vocal Soc.; 1883, Royal Mus. Dir.; 1892, R. Prof.; composer and writer.

Hen'nius. Vide HAYM, GILLES.

Henschel (hĕn'-shĕl), (1) **(Isidor) Georg,** b. Breslau, Feb. 18, 1850; prominent barytone, pianist, and teacher; pupil of Wandelt and Schaeffer, Breslau; of Leipzig Cons. also Kiel and Ad. Schulze (singing); Berlin; 1877–80, lived in London; 1881–84, cond. Boston (U. S. A.) Symph. Orch.; since 1885, London; founded the "*London Symphony Concerts*"; 1886–88, prof. of singing R. C. Mus.; c. operas, "*Friedrich der Schöne*" and "*Nubia*"; operetta, "*A Sea Change, or Love's Castaway*"; an oratorio, etc. (2) **Lillian** (née **Bailey**), Columbus, Ohio, Jan., 1860—London, Nov. 4, 1901; pupil and 1881 wife of above; also studied with C. Hayden and Viardot-Garcia; concert-soprano; she and her husband gave recitals with great art and success. (3) **Helen**; daughter of above, soprano; sang N. Y. 1902.

Hensel (hĕn'-zĕl), (1) **Fanny Cäcilia** (née **Mendelssohn**), Hamburg, Nov. 14, 1805—Berlin, May 14, 1847; eldest sister of FELIX M., whose devoted companion she was, and who died six months after her sudden death. He said she was a better pianist than he, and six of her songs are pub. under his name: viz., his op. 8 (Nos. 2, 3, 12), and op. 9 (7, 10, 12); she pub. under her own name "*Gartenlieder*," part-songs and songs; c. also pf.-trios and pcs. (2) **Octavia.** Vide FONDA.

Henselt (hĕn'-zĕlt), **Ad. von,** Schwabach, Bavaria, May 12, 1814—Warmbrunn, Silesia, Oct. 10, 1889; eminent pianist who played with remarkable sonority and emotion; to obtain his remarkable reach he c. and practised incessantly very difficult studies; he c. a famous pf.-concerto, études, etc.

Hentschel (hĕnt'-shĕl), (1) **Ernst Julius,** Langenwaldau, 1804—Weissenfels, 1875. (2) **Fz.,** Berlin, 1814—1889; teacher and dram. composer. (3) **Theodor,** Schirgiswalde, Upper Lusatia, 1830—Hamburg, 1892; conductor, pianist and dram. composer.

Herbart (hĕr'-bärt), **Jn. Fr.,** Oldenburg, 1776—Göttingen, 1841; writer.

Herbeck (hĕr'-bĕk), **Jn. Fz. von,** Vienna, Dec. 25, 1831—Oct. 28, 1877; important cond., mainly self-taught; dir. 1866, ct.-cond. at Vienna and prof. at the Cons.

Her'bert, Victor, b. Dublin, Ireland, Feb. 1, 1859; a grandson of Samuel Lover, the novelist; at 7, sent to Germany to study music; 1st 'cello ct.-orch. Stuttgart, and elsewhere; 1886 solo 'cellist, Metropolitan Orch. New York; later Theodore Thomas' and Seidl's orchs. (also associate-cond.); 1894, bandm. 22d Regt., vice Gilmore; 1898, cond. of Pittsburg, (Pa.) Orch. (70 performers); c. spirited pcs. for orch. and 'cello; a 'cello-concerto; an oratorio, "*The Captive*" (Worcester Festival); and numerous comic operas, incl. "*Prince Ananias*," a failure, "*The Wizard of the Nile*," v. succ., "*The Serenade*," "*The Idol's Eye*," "*The Fortune Teller*" and "*The Singing Girl*," all v. succ., in which the unusual combination of Irish musical humour and German scholarliness justifies their great success.

Hering (hā'-rĭng), (1) **K. Gl.,** Schandau, Saxony, 1765—Zittau, 1853; teacher, editor and composer. (2) **K. E.,** b. Oschatz, Saxony, 1809—Bautzen, 1879; son and pupil of above and successor as editor; also dram. composer. (3) **K. Fr. Aug.,** Berlin, 1819—Burg, near Magdeburg, 1889; violinist and composer.

Digitized by Google

Herion (hā'-rĭ-ōn), **Abraham Adam,** Schonau, Odenwald, 1807—Dresden, 1893; pf.-teacher.

Heritte - Viardot (ŭr-ēt-v'yăr-dō), **Louise Pauline Marie,** b. Paris, Dec. 14, 1841; daughter of Viardot-Garcia; vocal-teacher St. Petersburg Cons.; later at Frankfort, and Berlin; m. Consul-General Heritte; c. opera "*Lindora*" (Weimar, 1879), and cantatas.

Hermann (hĕr'-măn), (1) **Matthias,** called **Verrecoiensis,** or **Verrecorensis,** from his supposed birthplace, Warkenz or Warkoing, Holland; Netherland cptist. 16th cent. (2) **Jn. D.,** Germany, ca. 1760—Paris, 1846; pianist and composer. (3) **Jn. Gf. Jakob,** Leipzig, 1772—1848; writer. (4) **Fr.,** b. Frankfort, Feb. 1, 1828; pupil of Leipzig Cons.; 1846–75, viola-player, Gewandhaus and theatre orchs.; 1848, vln.-teacher at the Cons.; 1883 Royal Saxon Prof.; c. symphony, etc.; editor and collector. (5) **Rheinhold L.,** b. Prenzlau, Brandenburg, Sept. 21, 1849; pupil of Stern Cons., Berlin; 1878–81 dir. of it; 1871–78 singing-teacher and cond. New York; 1884, cond. N. Y. "Liederkranz"; 1887, prof. of sacred history at the Theol. Seminary; 1898, cond. Handel and Haydn Soc., Boston; 1900 returned to Berlin; c. 4 operas incl. "*Vineta*" (Breslau, 1895), and "*Wulfrin*" (Cologne, 1896); 5 cantatas, overtures, etc. (6) **Robt.,** b. Bern, Switzerland, April 29, 1869; studied Frankfort Cons.; previously self-taught in zither, pf., comp. and had c. works of much originality in which Grieg encouraged him; 1893, studied with Humperdinck, then went to Leipzig and Berlin, where (1895) his symphony, and a concert-overture were prod. at the Philh., provoking much critical controversy; now lives in Leipzig; c. also "*Petites variations pour rire,*" for pf. and vln.; etc. (7) **Hans,** b. Leipzig, Aug. 17, 1870; contrabassist and composer; left an orphan, he had a struggle with poverty; studied with Rust, Kretz, Schoner and von Herzogenberg; lives in Berlin, and c. string-quartets, pf.-pcs., etc., and many notable songs. (8) **J. Z.** Vide ZENNER. (9) Vide HERRMANN.

Herman'nus (called **Contrac'tus** or "**der Lahme,**" for his lameness), Graf von Vehrihgen, Sulgau, Swabia, July 18, 1013—Alleshausen, near Biberach, Sept. 24, 1054; important writer and theorist.

Hermes (hĕr'-mĕs), **Ed.,** b. Memel, May 15 (?), 1818; merchant, and composer in Königsberg, Prussia.

Hermesdorff (hĕr'-mĕs-dôrf), **Michael,** Trier (Trèves), 1833—1885; organist, composer and editor.

Hermstedt (hĕrm'-shtĕt), **Jn. Simon,** Langensalza, near Dresden, 1778—Sondershausen, 1846; composer.

Hernandez (ĕr-nän'-dĕth), **Pablo,** b. Saragossa, Jan. 25, 1834; pupil of Madrid Cons.; organist and (1863) auxiliary prof. there; c. *zarzuelas;* a mass, symphony, etc.

Hernando (ĕr-nän'-dō), **Rafael José M.,** b. Madrid, May 31, 1822; pupil of R. Carnicer, Madrid Cons.; 1848–53, he prod. several succ. *zarzuelas,* some in collab.; later dir. and composer to Th. des Variétés; 1852, secretary, later prof. of harm., Madrid Cons.; founded a Mutual Aid Mus. Soc.

Hérold (ā-rôl), (1) **Louis Jos. Fd.,** Paris, Jan. 28, 1791—(of consumption) Thernes, near Paris, Jan. 19, 1833; son of (2) **Fran. Jos. H.** (d. 1802; pf.-teacher and composer, pupil of P. E. Bach), who opposed his studying music, though Fétis taught him solfège and L. Adam, pf. After his father's death (1802), he studied piano with Louis Adam, Paris Cons. (first prize, 1810); harmony with Catel and (from 1811) comp. with Méhul; 1812 won the Prix de Rome, with cantata "*Mlle. de la Vallière*"; studied at Rome and Naples, where he was pianist to Queen Caroline,

Digitized by Google

and prod. opera "*La Gioventù di Enrico Quinto*" (1815); Paris, 1815, finished Boieldieu's "*Charles de France*" (prod. with succ. 1816, Op. Com.); "*Les Rosières*" and "*La Clochette*" followed 1817, both v. succ.; others followed; the last (1820) failing, he imitated Rossini in several operas, but recovered himself in the succ. "*Marie*" (1826); 1824, pianist, later chorusm. at the Ital. Opera, but soon relinquished. 1827 Chef du Chant, at the Gr. Opéra, for which he wrote several succ. ballets, incl. "*La Somnambule*," which gave a suggestion to Bellini; 1828, Legion of Honour. "*Zampa*" (1831) gave him European rank and is considered his best work by all except the French, who prefer his last work "*Le Pre aux Clercs*" (1832); he prod. also "*L'Auberge d'Airey*" (1830) (with Carafa), "*La Marquise de Brinvilliers*" (1831), with Auber, Boieldieu, Cherubini, and 5 others; and "*La Médicine sans Médecin*" (1832); he left "*Ludovic*" unfinished, to be completed by Halévy with succ.; c. also much pf.-mus. Biogr. by Jouvin (Paris, 1868).

Herrmann (hĕr'-măn), (1) **Gf.**, Sondershausen, 1808—Lübeck, 1878; violinist, pianist, organist and dram. composer. (2) **K.**, d. Stuttgart, 1894; 'cellist. (3) **Klara**, daughter of (2); pupil of Leipzig Cons.; pianist; lives in Lübeck.

Herschel (hĕr-shĕl), **Fr. Wm.** (Anglicised, Sir **William Herschel**, K.C.H., D.C.L.), Hanover, 1738—Slough, near Windsor, 1822; oboist; organist at Bath; astronomy, in which he won such fame, was till 1781 only his diversion.

Hertel (hĕr'-t'l), (1) **Jn. Chr.**, Oettingen, Swabia, 1699—Strelitz, 1754; singer, viola da gambist, violinist and composer. (2) **Jn. Wm.**, Eisenach, 1727—Schwerin, 1789; son and pupil of above; violinist, conductor and composer. (3) **K.**, 1784–1868; violinist. (4) **Peter L.**, Berlin, 1817—1899; son of above; composer.

Herther (hĕr'-tĕr), **F.**, pen-name of **H. Gunther.**

Hertz (hĕrtz), **Alfred**, b. Frankfort-on-Main, July 15, 1872; studied Raff Cons.; from 1895 2d-cond. various cities; 1899 cond. city theatre Breslau; 1899 London; 1902 Met. Op., N. Y.

Hertzberg (hĕrts'-bĕrkh), **Rudolph von**, Berlin, 1818—1893; conductor and editor.

Hervé (rightly **Florimond Ronger** (ĕr-vā or rôn-zhā), Houdain, near Arras, June 30, 1825—Paris, Nov. 4, 1892; singer, then organist, conductor; in Paris acting as librettist, composer and actor, and producing flippant but ingenious little works in which French operetta finds a real origin; c. over 50 operettas, also heroic symphony "*The Ashantee War*," and ballets. (2) **Gardel**, son of above, prod. 1871 operetta "*Ni, ni, c'est fini.*"

Hervey (hăr'-vĭ), **Arthur**, b. of Irish parents, Paris, Jan. 26, 1855; pupil of B. Tours (harm.) and Ed. Marlois (instr.); intended for the diplomatic service, till 1880; critic of "*Vanity Fair*"; from 1892, London "*Post*"; c. a 1-act opera, a dram. overture "*Love and Fate*," etc.

Herz (hĕrts or ĕrs), (1) **Jacques Simon**, Frankfort, Dec. 31, 1794—Nice, Jan. 27, 1880; of Jewish parentage; studied at Paris Cons. with Pradher; pianist and teacher in Paris; then London; 1857, acting-prof. Paris Cons.; c. vln.-sonatas, etc. (2) **Henri**, Vienna, Jan. 6, 1806—Paris, Jan. 5, 1888; 1st prize pf.-pupil Paris Cons.; very popular as touring pianist; succ. as mfr. of pianos; obtained extravagant prices for his comps.; prof. at the Cons.; writer.

Herzberg (hĕrts'-bĕrkh), **Anton**, b. Tarnow, Galicia, June 4, 1825; pianist; pupil of Bocklet and Preyer, Vienna; toured Europe, and received many decorations; 1866, pf.-teacher Moscow; composer.

Digitized by Google

Herzog (hĕr'-tsōkh), (1) **Jn. G.**, b. Schmolz, Bavaria, Sept. 6, 1822; pupil of Bodenschatz, and at Altdorf Seminary; 1842, organist at Munich; 1848, cantor; 1850, organ-prof. at the Cons.; 1854, mus. dir. Erlangen Univ.; 1866, Dr. Phil.; later prof.; retired 1888; lives in Munich; composer. (2) **Emilie**, b. Diessenhofen, Thurgau, ca. 1860; soubrette coloratura-singer; pupil Zürich Sch. of Mus., then of Gloggner, and Ad. Schimon, Munich; début, Münich (1879?); 1889, Berlin ct.-opera.

Herzogenberg (hĕr'-tsōkh-ĕn-bĕrkh), (1) **H. von**, Graz, Styria, June 10, 1843—Wiesbaden, 1900; prof. at Berlin, etc.; director, professor and composer. (2) **Elizabeth** (née **von Stockhausen**) (?) 1848—San Remo, 1892; pianist, wife of above.

Hes'eltine, Jas., d. 1763; English organist and composer.

Hess, (1) **Joachim**, organist, writer and carillonneur, Gouda, Holland, from 1766—1810. (2) **A. H.**, organ-builder at Gouda; bro. of above. (3) **Willy**, b. Mannheim, July 14, 1859; violinist, pupil of his father and Joachim; at 19 Konzertmeister at Frankfort, 1886 at Rotterdam, then England; 1895 1st vln.-prof. Cologne Cons., and 1st vln. Gürzenich Quartet.

Hesse (hĕs'-sĕ), (1) **Ernst Chr.**, Grossen-Gottern, Thuringia, 1676—Darmstadt, 1762; viola-da-gambist, conductor. (2) **Ad. (Fr.)**, Breslau, 1809—1863; org.-virtuoso and composer. (3) **Julius**, Hamburg, 1823—Berlin, 1881; introduced the present measurement for pf.-keys; and pub. a method. (4) **Max**, b. Sondershausen, Feb. 18, 1858; 1880 founded mus. pub. house in Leipzig; in 1883, founded H. und Becker.

Hetsch (hĕtsh), **K. Fr. L.**, Stuttgart, 1806 — Mannheim, 1872; pianist, violinist and dram. composer.

Heuberger (hoi'-bĕrkh-ĕr), **Richard Fz. Jos.**, b. Graz, Styria, June 18, 1850; a civil engineer; in 1876 took up music, which he had previously studied; chorusm., Vienna academical Gesangverein; 1878 cond. Singakademie; c. operas "*Abenteuer einer Neujahrsnacht*" (Leipzig, 1886); "*Manuel Venegas*" (do., 1889), remodelled as "*Mirjam*" (Vienna, '94); 2 operettas; overture to Byron's "Cain," etc.

Heubner (hoip'-nĕr), **Konrad**, b. Dresden, 1860; pupil of the "Kreuzschule" there; 1878–79, at Leipzig Cons. and writer; with Riemann, later Notteböhm, Vienna; Wüllner, Nicodé and Blassmann, Dresden; 1882, cond. Leipzig Singakademie; 1884, asst. cond. Berlin Singakademie; 1890, dir. Coblenz Cons. and Mus. Soc.; c. a symphony, overtures, etc.

Heugel (ŭ-zhĕl), **Jacques Ld.**, La Rochelle, 1815—Paris, 1883; editor and publisher.

Heumann (hoi'-măn), **Hans**, b. Leipzig, Aug. 17, 1870; at 18, double-bass in orch. at Cassel; studied with W. Rust, at Leipzig Cons. and Kretschmer at Dresden; later with von Herzogenberg at Berlin; lives in Berlin; pub. a suite in sonata-form for vln. and pf.; over 100 songs of all kinds, etc.

Hew'itt, J. H., b. New York, 1801; from 1845 lived in Baltimore; c. oratorios, incl. "*Jephtha*," operas, etc.

Hey (hī), **Julius**, b. Irmelshause, Lower Franconia, April 29, 1832; studied with Lachner (harm. and cpt.), and F. Schmitt (singing); later with von Bülow at the Munich Sch. of Mus. (estab. by King Ludwig II. on Wagner's plans); attempted a reform in the cultivation of singing, but resigned at Wagner's death (1883), and pub. important vocal method, "*Deutscher Gesangsunterricht*" (4 parts, 1886), exploiting Wagner's views. Wagner called him "the chief of all singing-teachers." 1887, Berlin; later Munich; composer.

Digitized by Google

Heyberger (hī'-bĕrkh-ĕr), **Jos.**, Hettstadt, Alsatia, 1831—Paris, 1892; organist, composer and conductor.

Heyden (hī'-d'n), (1) **Sebald,** Nürnberg, 1498 (1494?)—1561; cantor, writer. (2) **Hans,** Nürnberg, 1540—1613; son of above; organist; inv. the "Geigenclavicimbal."

Heydrich (hī'-drĭkh), **Bruno,** b. Leuben, near Lommatzsch, Saxony, 1865; pupil of Dresden Cons.; 1879–82, took prizes as double-bass player, pianist and composer; for a year in von Bülow's Weimar orch.; 4 years Dresden ct.-orch.; also studied singing with Scharfe, Hey and v. Milde; succ. début as tenor at Sondershausen theatre; prod. v. succ. 1-act opera-drama, with pantomimic prologue, "*Amen*," Cologne, 1895; c. songs.

Heymann (hī'-män), (1) **Karl,** pianist, b. Filehna, Posen, Oct. 6, 1854. Son of (2) **Isaac H.** (cantor); pupil of Hiller, Gernsheim, Breunung and Cologne Cons. and of Kiel; ill-health ended his promising career as virtuoso; till 1822, mus. dir. at Bingen; court-pianist to the Landgrave of Hesse, 1877–80, Hoch Cons., Frankfort; c. concerto "*Elfenspiel*" "*Mummenschanz*," "*Phantasiestücke*," etc., for piano.

Heymann-Rheineck (hī'-män-rī'-nĕk) (**K. Aug. Heymann**), b. Burg-Rheineck on Rhine, Nov. 24, 1852; pianist; pupil Cologne Cons., and R. Hochschule, Berlin; since 1875, teacher there; composer.

Heyne Van Ghizeghem (also **Hayne,** or **Ayne,** "Henry"); Netherland contrapuntist and court-singer, ca. 1468.

Hiebsch (hēpsh), **Josef,** Tyssa, Bohemia, 1854—Carlsbad, 1897; teacher and writer in Vienna.

Hiedler (hēt'-lĕr), **Ida,** b. Vienna, Aug. 25, 1867; soprano; studied with Ress; début, Berlin ct.-opera, 1887.

Hientzsch (hēntsh), **Jn. Gf.,** Mokrehna, near Torgau, 1787—Berlin, 1856; teacher, composer and writer.

Hieron'ymus de Morvia, ca. 1260, Dominican friar, Paris; writer.

Hignard (ēn-yăr) (**J. L.**), **Aristide,** Nantes, 1822—Vernon, 1898; the preface to his "*Hamlet*" written 1868, not prod. till Nantes, 1888, shows him to have attempted a new and serious manner, but he found production only for comic operas which were usually succ.

Hildach (hĭl'-däkh), (1) **Eugen,** b. Wittenberg-on-the-Elbe, Nov. 20, 1849; barytone; pupil of Frau Prof. El. Dreyschock. (2) **Anna** (née **Schubert,** b. Königsberg, Prussia, Oct. 5, 1852; wife of above; mezzo-soprano; teacher Dresden Cons., 1880–86.

Hildebrand (hĕl'-dĕ-bränt), (1) **Zacharias,** Saxony, 1680—1743; org.-builder. His son, (2) **Jn. Gf.,** was equally eminent.

Hiles (hīlz), (1) **J.,** Shrewsbury, 1810—London, 1882; organist, writer and composer. (2) **H.,** b. Shrewsbury, Dec. 31, 1826; bro. and pupil of above; organist various churches; 1867, Mus. Doc. Oxon; 1876, lecturer; later, prof. R. Manchester Coll. of Music; 1885, editor and writer; c. 2 oratorios, 3 cantatas, an historic opera, etc.

Hilf (hĕlf), (1) **Arno,** b. Bad Elster, Saxony, March 14, 1858; vln.-virtuoso; son and pupil of (2) **Wm. Chr. H.**; from 1872 he also studied with David, Röntgen, and Schradieck, Leipzig Cons.; second concertm., 1878, and teacher at Moscow Cons., (1888) Sondershausen; 1878, leader Gewandhaus orch., Leipzig; 1st vln. prof. at the Conservatorium.

Hill, (1) **Wm.,** London, 1800—1870; org.-builder. (2) **Wm. Ebsworth,** London, 1817—Hanley, 1895; vln.-maker. (3) **Thos. H. Weist,** London, 1828—1891; violinist, conductor and composer. (4) **Ureli C.,** New York, 1802 (?)—1875; violinist. (5) **Wm.,** b. Fulda, March 28, 1838; pianist; pupil of H. Henkel and Hauff; since 1854 lives in Frankfort; c. prize-opera "*Alona*"; vln.-sona-

Digitized by Google

tas, etc. (6) **Junius Welch,** b. Hingham, Mass., Nov. 18, 1840; pupil of J. C. D. Parker, Boston, and of Leipzig Cons.; organist various churches; till 1897, prof. of Mus. at Wellesley Coll.; now teacher and editor. (7) **K.,** Idstein, Nassau, 1840—insane asylum, Sachsenberg, Mecklenburg, 1893; barytone; created "Alberich" at Bayreuth.

Hille (hĭl'-lĕ), (1) **Ed.,** Wahlhausen, Hanover, 1822—Göttingen, 1891; cond. and teacher. (2) **Gv.,** b. Jerichow-on-Elbe, near Berlin, May 31, 1851; violinist; pupil of R. Wüerst (theory), Kullak's Acad., 1869–74 w. Joachim (vln.); lives in Berlin, as a solo-player; 1879, invited to the Mendelssohn Quintet Club, Boston, Mass.; toured; then teacher at Mus. Acad., Phila.; c. 5 vln.-concertos with orch., etc.

Hillenmacher (hĭl'-lĕn-mäkh-er, or ēl-ăn-mä-shā), two brothers. (1) **Paul Jos. Wm.,** b. Paris, Nov. 25, 1852. (2) **Lucien Jos. Ed.,** b. Paris, June 10, 1860; both studied at the Cons., and took the first Grand Prix de Rome, (1) in 1876; (2) in 1880. They write all their scores in collaboration. C. symph. legend "*Lorely*" (1882, City of Paris prize); succ. opera "*St. Megrin*" (Brussels, 1886), etc.; "*Orsola*" (Gr. Opéra, Paris, 1902).

Hiller (**Hüller**) (hĭl'-lĕr), (1) **Jn. Adam,** Wendisch-Ossig, near Görlitz, Dec. 25, 1728—Leipzig, June 16, 1804; pupil of Hornilius (Kreuzschule) and U. of Leipzig; flutist in concerts, and teacher; 1754 tutor to the son of Count Brühl; 1758, accompanied him to Leipzig, where he lived thereafter; 1763, revived, at his own expense, the subscription concerts, which developed into the famous "Gewandhaus" concerts, of which he was cond.; 1771, founded a singing-school; 1789–1801, cantor and dir. Thomasschule. He founded the "*Singspiel*," from which German "comedy-opera" developed, contemporaneously with *opera buffa* and *opéra comique*. In his dram. works the aristocratic personages sing arias, while the peasants, etc., sing simple ballads, etc. His *Singspiele*, all prod. at Leipzig, had immense vogue, some of the songs being still sung; 1766–70, he wrote, edited collections, etc.; c. also a Passion cantata, funeral music (in honour of Hasse), symphonies and partitas, the 100th Psalm, etc. Biog. by Carl Peiser (Leipzig, 1895). (2) **Fr. Adam,** Leipzig, 1768—Königsberg, Nov. 23, 1812; violinist and tenor; son and pupil of above; mus. dir. of Schwerin Th.; 1803, cond. of Königsberg Th.; c. 4 operettas, etc. (3) **Fd. von,** Frankfort, Oct. 24, 1811—Cologne, May 12, 1885; of wealthy Jewish parentage; a pupil of Hofmann (vln.), Aloys Schmitt (pf.) and Vollweiler (harm. and cpt.); at 10 played a Mozart concerto in public, at 12 began comp.; from 1825 pupil of Hummel; at 16 his string-quartet was pub. Vienna; at 15, he saw Beethoven on his death-bed; 1828–35, taught Choron's School, Paris; then independently giving occasional concerts; 1836, he returned to Frankfort, and cond. the Cäcilien-Verein; 1839, prod. succ. opera "*Romilda*," at Milan; oratorio, "*Die Zerstörung Jerusalems*" (Gewandhaus, 1840); 1841, studied church-music with Baini, Rome; 1843–44 he cond. the Gewandhaus; prod. at Dresden, 2 operas; 1847, municipal cond. at Düsseldorf; 1850 at Cologne, where he organised the Cons.; cond. Gürzenich Concerts, and the Lower Rhine Festivals; 1852–53, cond. Opera Italien, Paris; 1868, Dr. Philh. *h. c.* Bonn Univ.; 1884 he retired. He was a classicist in ideal of the Mendelssohn type and his comp. are of precise form and great clarity. He was also a lecturer and writer on music. He c. 3 other operas, 2 oratorios, 6 cantatas, 3 overtures, 3 symphonies, a ballad "*Richard Löwen-*

Digitized by Google

kers," with orch. (1883), etc. (4) **Paul**, b. Seifersdorf, near Liegnitz, Nov., 1830; 1870, asst.-organist, and since 1881 organist St. Maria-Magdalena, Breslau; composer. (5) **Emma**, b. Ulm; studied with Sittard and Hromada; court-singer at Würtemberg.

Hill'mer, (1) **Fr.**, Berlin, ca. 1762—1847; viola-player; a son of his (2) was a singing-teacher in Berlin.

Hil'pert, W. Kasimir, Fr., Nürnberg, 1841—Munich, 1896; 'cellist.

Hil'ton, J., d. 1657; English organist and composer.

Him'mel, Fr. H., Treuenbrietzen, Brandenburg, 1765—Berlin, 1814; court-cond. and dram. composer.

Hind'le, J., Westminster, 1761—1796; composer.

Hine, Wm., Oxfordshire, 1687—1730; composer and organist.

Hings'ton, J., d. 1683; Engl. organist to Chas. I.; and composer.

Hinke (hĭnk'-ĕ), (1) **Gv. Ad.**, Dresden, 1844—Leipzig, 1893; oboist. Son of (2) **Gf. H.**, d. 1851.

Hinrichs (hĭn'-rĭkhs), **Fz.**, Halle-on-the-Saale, ca. 1820—Berlin, 1892; composer and writer on music. His sister (2) **Maria.** Vide FRANZ.

Hip'kins, Alfred Jas., b. Westminster, June 17, 1826; writer; an authority on ancient instrs., etc.; was for a time in business with Broadwood; wrote many articles for the "*Encyclopædia Britannica*," and "*Grove's Dictionary of Music*," also books on old instr. and pitch.

Hirn (hĕrn), **Gv. Ad.**, Logelbach, near Colmar (Alsatia), 1815—Colmar, 1890; writer.

Hirsch (hĕrsh), (1) Dr., **Rudolf**, Napagedl, Moravia, 1816—Vienna, 1872; critic, poet and composer. (2) **Karl**, b. Wemding, Bavaria, March 17, 1858; studied in Munich; 1885–87, church mus.-dir., Munich; 1887–92, Mannheim; then Cologne; since 1893, dir. various societies, etc.; c. numerous pop. *a cappella* choruses, cantatas; "*Werinher*," a dram. poem with orchestration (op. 119), etc.

Hirschbach (hĕrsh'-bäkh), **H.**, Berlin, 1812—Gohlis, 1888; editor and composer.

Hirschfeld (hĕrsh'-fĕlt), **Robt.**, b. Moravia, 1858; studied Vienna Cons.; later lecturer there; 1884 teacher of musical æsthetics; took Dr. Phil. with dissertation on "*Johannes de Muris*"; he wrote a pamphlet against Hanslick in defence of ancient *a cappella* music, and founded the "Renaissance-Abende" to cultivate it.

Hitz'ler, Daniel, Haidenheim, Würtenberg, 1756—Stuttgart, 1635; writer.

Hobrecht (hō'-brĕkht) (or **Obrecht, Obreht, Ober'tus, Hober'tus**), **Jakob**, Utrecht, ca. 1430—Antwerp, ca. 1506; church composer of great historical importance.

Hobbs, J. Wm., Henley, 1799—Croydon, 1877; tenor and composer.

Hochberg (hōkh'-bĕrkh), **Bolko, Graf von** (pseud. **J. H. Franz**), b. Fürstenstein Castle, Silesia, Jan. 23, 1843; maintained the H. quartet at Dresden; 1876 founded the Silesian music festivals; 1886, general intendant Prussian Ct. Th.; prod. 2 operas; c. symphonies, etc.

Hod'ges, (1) **Edw.**, Bristol, Engl., 1796—Clifton, 1867; organist and writer. (2) **Faustina Hasse**, daughter of above, d. New York, Feb., 1896; organist and composer. (3) Rev. **J. Seb. Bach**, D.D., son of above; rector St. Paul's Ch., Baltimore; organist.

Hoffmann (hŏf'-män), (1) **Eucharius**, b. Heldburg, Franconia, cantor at Stralsund; writer and composer, 1577–84. (2) **Ernst Th. (Amadeus) Wm.** (he added Amadeus from love of Mozart), Königsberg, 1776—Berlin, 1822; gifted poet, caricaturist, and dram. composer. (3) **H. Aug.** (called **H. von Fallersleben**), Fallersleben, Hanover, 1798—Castle Korvei, 1874; writer. (4) **Richard**, b. Manchester, Engl., May 24, 1831; pianist and teacher; pupil of his

Digitized by Google

father, and de Meyer, Pleyel, Moscheles, Rubinstein, Döhler, Thalberg, and Liszt; since 1847, New York; solo pianist with Jenny Lind on tours, etc.; also with von Bülow, in N. Y. (1875); c. anthems, pf.-pcs., etc. (5) **Karl,** b. Prague, Dec. 12, 1872; violinist; studied Prague Cons.; founder and 1st vln. the famous "Bohemian String-quartet." (6) **Baptist,** b. Garitz, July 9, 1864; barytone; studied with Tipka and Stockhausen; 1888–94 at Cologne; 1897 ct.-opera, Berlin.

Hoffmeister (hôf'-mī-shtĕr), **Fz. Anton,** Rotenburg-on-Neckar, 1754 — Vienna, 1812; conductor and dram. composer, etc.

Hofhaimer (hôf'-hī-měr) (**Hoffheimer, Hoffhaimer, Hoffhaymer**), **Paulus von,** Radstadt, Salzburg, 1459—Salzburg, 1537; eminent organist; lutenist, composer and teacher.

Hofmann (hôf'-măn), (1) **Chr.,** ca. 1668; cantor at Krossen; writer. (2) **H. (K. Jn.),** Berlin, Jan. 13, 1842—July 19, 1902; pupil of Würst, Kullak's Academy; famous pf.-virtuoso and teacher; prod. succ. operas "*Cartouche*" (Berlin, 1869) and "*Donna Diana*," and 4 others; and succ. orch. works, "*Hungarian Suite*" (1873) and "*Frithjof*" symph. (1874); is a Prof., and a member of the Berlin R. Acad. of Arts; c. 6 other operas, "secular oratorio" "*Prometheus*" (1896); cantatas; "*Schauspiel*" overture; "*Trauermarsch*," etc., for orch.; a vln.-sonata, etc. (3) **Richard,** b. Delitzsch, Prussian Saxony, April 30, 1844; son of municipal mus.-dir.; pupil of Dreyschock and Jadassohn; lives in Leipzig as teacher; pub. a valuable "*Praktische Instrumentationsschule*" (Leipzig, 1893), a catechism of instrs., etc. (4) **Casimir** (rightly **Wyszkowski**) (wĕsh-kôf'-shkĭ), b. Cracow, 1842; pianist; prof. of harm. and comp. at Cons., and cond. of opera, Warsaw. (5) **Josef,** b. Cracow, Jan. 20, 1877. Son and (till 1892) pupil of (4); at 6 played in public; at 9 toured Europe; at 10 gave 52 concerts in America; then studied 2 years with Rubinstein and made new début in Dresden, 1894, and has toured Europe since and (1899) America; from being a sensational prodigy, he has developed into a solid artist of great power, virtuosity and charm; lives in Berlin; c. concerto, etc.

Hofmeister (hôf'-mī-shtĕr), (1) **Fr.,** 1781—1864; publisher; his son and successor (2) **Ad. H.,** ca. 1818—Leipzig, 1870; was succeeded by **Albert Röthing,** b. Leipzig, Jan. 4, 1845.

Ho'garth, G., Carfrae Mill, near Oxton, Berwickshire, 1783—London, 1870; 'cellist and composer; his daughter m. Charles Dickens.

Hohlfeld (hōl'-fĕlt), **Otto,** Zeulenroda, Voigtland, 1854—Darmstadt, 1895; vln.-virtuoso and composer.

Hohnstock (hōn'-shtôk), **Carl,** Brunswick, 1828—1889; teacher, violinist, pianist and composer.

Hol, Richard, b. Amsterdam, July 23, 1825; pupil Martens (org.) and of Bertelman (harm. and cpt.); teacher at Amsterdam; 1862, city mus.-dir., Utrecht; 1869, cath.-organist; 1875, dir. Sch. of Mus.; also cond. "Diligentia" Concerts at The Hague, Classical Concerts at Amsterdam; 1878, officer of the French Academy; c. oratorio "*David*" (op. 81); 2 operas; 2 symphonies, etc.

Hol'borne, Antony and **Wm.,** English composers, 1597.

Hol'combe, (1) **H.,** Salisbury, ca. 1690—ca. 1750; singer, teacher and composer. (2) **Josephine,** soprano, N. Y., and (3) **Philip G.,** harpmaker, London, both descendants of (1).

Hol'den, Oliver, Charlestown, Mass.; before 1792, publisher; composer, his comp. incl. the hymn-tune "*Coronation.*"

Hol'der, (1) Rev. **Wm.,** Nottinghamshire, ca. 1614—Amen Corner, 1697; writer, editor and composer. (2)

Digitized by Google

Jos. Wm., St. John's Clerkenwell, 1764—1823; organist and composer.

Hold'rich, Geo. M., English org.-builder, 1838.

Hollander (hôl'-länt-ĕr), (1) **Jans (de Hollandere)**, or **Jean de Holland**, Netherland contrapuntist (1543–58). (2) **Chr. Janszone**, Dordrecht (?), Holland, ca. 1520—Munich, ca. 1570; son of above; conductor and composer.

Holländer (hôl'-lĕnt-ĕr), (1) **Alexis**, b. Ratibor, Silesia, Feb. 25, 1840; pianist; pupil of Schnabel and Hesse at Breslau; cond. of the Gymnasium Singing Society; 1858–61, studied with Grell and A. W. Bach, and K. Bohmer, Berlin, R. Akad.; 1861, teacher at Kullak's Acad.; 1864, cond.; 1870, cond. the "Cäcilienverein"; 1888, professor; c. 6 pf. Intermezzi for left hand, etc. (2) **Gv.**, b. Leobschütz, Upper Silesia, Feb. 15, 1855; played in public very early; pupil of David, of Joachim (vln.), and Kiel (theory); 1874, principal teacher Kullak's Acad. and royal chamber-mus.; toured Austria with Carlotta Patti; 1881, teacher at the Cons., Cologne; 1884, leader at the Stadttheater; 1894, dir. Stern Cons., Berlin; 1896, concertmeister of a new orch., Hamburg; c. vln. and pf.-pcs. (3) **Victor**, b. Leobschütz, April 20, 1866; pupil of Kullak; c. the succ. 1-act comic operas "*Carmosinella*" (Frankf.-on-M., 1888); "*The Bey of Morocco*" (London, 1894) and piano-pieces.

Hollangue. Vide MONTON.

Hollmann (hôl'-măn), **Josef**, b. Maestricht, Holland, Oct. 16, 1852; notable 'cellist; studied with Gervais; toured Europe, England and America; court-mus., Holland, and wears many decorations.

Hol'ly, Fz. Andrs., Luba, Bohemia, 1747—Breslau, May 4, 1783; dir. and writer at various theatres; composer.

Holmes (hōmz), (1) **Edw.**, near London, 1797—U. S., 1859; pf.-teacher, editor and critic. (2) **Wm. H.**, Sudbury, Derbyshire, 1812—London, 1885; pianist and professor. (3) **Alfred**, London, 1837—Paris, 1876; son of above; dram. composer. (4) **Hy.**, b. London, Nov. 7, 1839; bro. of above; vln.-prof. R. C. M.; c. 4 symphonies, etc.

Holmès (ôl'-mĕs) (rightly **Holmes**), **Augusta Mary Anne**, b. (of Irish parents) Paris, Dec. 16, 1847; at first a pianist; studied comp. with Lambert, Klosé and César Franck; 1873, prod. a psalm, "*In Exitu*"; 1874, a 1-act symphony "*Héro et Leandre*" (Chatelet); the symphonies "*Lutece*" and "*Les Argonautes*," 1883; symph. "*Irlande*," 1885; unsucc. drama "*La Montagne Noire*" (Gr. Opera), 1895; symphonic poems, "*Roland*," "*Pologne*," "*Au Pays Bleu*"; 2 operas, etc.; she sometimes uses pseud. "*Hermann Zenta.*"

Holst (hôlst), **Edvard**, Copenhagen, 1843—N. Y., 1899; lived in N. Y., was an actor, stage-dancer, dancing-master and playwright; also composer of pop. song and pf.-pcs., over 2,000 works in all.

Holstein (hôl'-shtīn), **Fz. (Fr.) von**, Brunswick, 1826—Leipzig, 1878; dram. composer.

Holten (hôl'-tĕn), **K. von**, b. Hamburg, July 26, 1836; pianist; pupil of J. Schmitt, Ave-Lallemant and Grädener, and at Leipzig Cons.; since 1874, teacher Hamburg Cons.; c. a *Kindersymphonie*, etc.

Holy (ō'-lē), **Alfred**, b. Oporto, Aug. 5, 1866; harp-virtuoso; son and pupil of a cond. and teacher from Prague; studied at Prague Cons., and lived there till 1896, when he went to the Berlin ct.-opera.

Holyoke (hōl'-yōk), **Samuel**, Boxford, Mass., 1771—Concord, N. H., 1816; teacher.

Holz (hôlts), **K.**, Vienna, 1798—1858; violinist and composer.

Holzbauer (hôlts'-bow-ĕr), **Ignaz**, Vienna, 1711—Mannheim, 1783; court-

Digitized by Google

conductor and dram. composer; highly praised by Mozart.

Hölzel (hĕl'-tsĕl), (1) **K.**, Linz-on-Donau, 1808—Pesth, 1883; composer. (2) **Gustav**, Pesth, 1813—Vienna, 1883; bass and composer.

Hölzl (hĕl'-ts'l), **Fz. Severin**, Malaczka, Hungary, 1808—Funikirchen, 1884; conductor and composer.

Homeyer (hō'-mī-ĕr), name of a musical family. The most prom. of them is (1) **Paul Joseph M.**, b. Osterode, Harz, Oct. 26, 1853; famous organist at the Gewandhaus, and teacher Leipzig Cons. (2) **Jn. Just. Adam**, editor. His son (3) **H. H.** (1832—1891), was organist at Lamspringe; st. Leipzig Cons.; and also with his uncle (4) **J. M. H.** (d. Oct. 5, 1894), organist at Duderstadt.

Homilius (hō-mĕ'-lĭ-oos), **Gf. Aug.**, Rosenthal, Saxony, 1714—Dresden, 1785; eminent organist and composer.

Hood, Helen, b. Chelsea, Mass., June 28, 1863; pupil of B. J. Lang (pf.) and Chadwick (comp.), Boston; and Moszkowski (pf.); lives in Boston; composer.

Hook, Jas., Norwich, 1746—Boulogne, 1827; organist and composer.

Hoop'er, Edmond, Halberton, Devon, ca. 1553—1621; composer.

Hope'kirk, Helen, b. near Edinburgh; studied with Lichtenstein and A. C. Mackenzie; for 2 years at Leipzig, later with Leschetizky; début as pianist at Gewandhaus, Leipzig, 1878; gave concerts in Great Britain and (1883–84) U. S.; 1897–1901, teacher N. E. Cons.; now private teacher, Boston, Mass.; c. Concertstück for pf. and orch.; 1894, orch. pcs.; a pf.-concerto; sonata for pf. and vln., and songs.

Hopffer (hôp'-fĕr), **L. Bd.**, Berlin, 1840—Niederwald, near Rudesheim, 1877; dram. composer.

Hop'kins, (1) **Edw. J.**, Westminster, June 30, 1818—London, Feb. 4, 1901; self-taught organist at various churches; 1843–1898, to the Temple Ch., London; wrote "*The Organ; its History and Construction*" (Rimbault); contributed to Grove's Dict. of Mus.; c. 3 prize anthems, hymn-tunes, chants and church-services. (2) **Edw. Jerome**, Burlington, Vt., 1836—Athenia, N. J., 1898; self-taught in harmony; began composing at 4; organist, editor and lecturer. (3) **Harry Patterson**, b. Baltimore; graduated Peabody Inst., 1896; studied with Dvôrák in Bohemia; lives in New York; c. a symphony, songs, etc.

Hoplit. Vide POHL, R.

Horák (hō'-räk), (1) **Wenzel (Václav) Emanuel**, Mscheno-Lobes, Bohemia, 1800—Prague, 1871; organist, teacher and composer. (2) **Ed.**, Holitz, Bohemia, 1839—Riva, Lake of Garda, 1892; teacher and writer. (3) **Ad.**, b. Jankovic, Bohemia, Feb. 15, 1850; bro. of above and co-founder, "Horák" Pf.-School, Vienna; writer.

Horn, (1) **K. Fr.**, Nordhausen, Saxony, 1762—Windsor, Engl., 1830; organist, writer and theorist. (2) **Chas. Edw.**, London, 1786 — Boston, Mass., 1849; son of above; singer, teacher, cond., and composer. (3) **Aug.**, Freiberg, Saxony, 1825 — Leipzig, 1893; dram. composer.

Horneman (hôr'-nĕ-măn), (1) **Johan Ole Emil**, Copenhagen, 1809—1870; composer. (2) **Chr. F. Emil**, b. Copenhagen, Dec. 17, 1841; son and pupil of above; studied at Leipzig Cons.; dir. of sch. of mus. in Copenhagen; c. overtures "*Aladdin*" and "*Heldenleben*," etc.

Hornstein (hôrn'-shtīn), **Robt. von**, Stuttgart, 1833 — Munich, 1890; dram. composer.

Hors'ley, (1) **Wm.**, London, 1774—1858; organist, theorist and composer. (2) **Chas. Edw.**, London, 1822—New York, 1876; son and pupil of above; organist, writer and composer.

Horwitz (hôr'-vĭts), **Benno**, b. Berlin, March 17, 1855; violinist and com-

Digitized by Google

poser; pupil of the Rl. Hochschule, and of Kiel and Albert Becker; c. symph. poem "*Dionysos*," etc.

Hostinsky (hô-shtēn'-shkĭ), **Ottokar**, b. Martinoves, Bohemia, Jan. 2, 1847; Dr. Phil., Prague; writer.

Hoth'by (or **Hothobus, Otteby**, Fra **Ottobi**), **John** (or **Johannes**), d. London, Nov., 1487; English Carmelite monk; famous for science.

Hotteterre (ôt'-tăr), (1) **Henri**, d. 1683; instr.-maker, musette player, ct.-musician. (2) **Louis** (called "**Le Romain**," having lived in Rome); son of above; notable flutist and writer. (3) **Nicolas**, d. 1695; noted bassoonist and oboist; bro. of (2).

Ho'ven, J., pen-name of **V. von Putt-Lingen.**

How'ard, (1) **Samuel**, 1710—1782; English organist and composer. (2) **G. H.**, b. Norton, Mass., Nov. 12, 1843; pupil of J. Tufts (theory), and B. F. Baker (singing), also at Leipzig Cons.; teacher in Boston; 1891, founder and dir. School for Teachers; composer.

How'ell, (1) **Jas.**, b. Plymouth, England, d. 1879; singer and double-bass player. His 2 sons: (2) **Arthur**, d. 1885; double-bass player and bass singer. (3) **Edw.**, 'cellist.

How'gill, Wm., Engl. organist and composer, 1794.

Hoy'land, (1) **J.**, Sheffield, 1783—1827; organist and composer. (2) **Wm.**, d. 1857; son of above; organist.

Hrimaly (h'rĭm'-ŭ-lē), **Adalbert**, b. Pilsen, Bohemia, July 30, 1842; violinist; pupil of Mildner, Prague Cons., 1861; cond. Gothenburg orch., 1868; National Th., Prague; at the German Th., there in 1873, and at Czernowitz, Bukowina, in 1875; his succ. opera "*Der Versauberte Prinz*" (1871) is still played at Prague.

Hromada (h'rä'-mŭ-dŭ), **A.**, Kladno, Bohemia, Dec. 23, 1841—1901; notable bass-barytone; pupil of Pivoda, Stockhausen and Fra Lamperti; début ct.-opera, Stuttgart, 1866; has sung there since; has also toured and is heavily decorated.

Hubay (hoo'-bä-ē) (or **Huber**), (1) **K.**, Varjas, Hungary, 1828—Pesth, 1885; vln.-prof., Pesth Cons.; conductor and dram. composer. (2) **Jenö** (known as **Eugen Huber** in Germany), b. Budapesth, Sept. 15, 1858; violinist; son and pupil of above, and 1886 his successor as prof.; also studied with Joachim; gave succ. concerts in Hungary and at Paris; 1882 principal vln.-prof., Brussels Cons.; 1894, m. Countess Rosa Cebrian; c. succ. opera "*Der Geigenmacher von Cremona*" (Pesth, 1893); opera "*Alienor*" (Pesth, 1892); succ. Hungarian opera "*A Falu Rossza*" (The Townloafer) (Budapesth, 1896); a symphony, etc.

Huber (hoo'-bĕr), (1) **F.**, d. Berne, Feb. 23, 1810; poet and song-composer. (2) **Fd.**, 1791—St. Gallen, 1863; Swiss song-writer. (3) **K.** Vide HUBAY. (4) **Jos.**, Sigmaringen, 1837—Stuttgart, 1886; violinist and dram. composer. (5) **Hans**, b. Schönewerd, Switzerland, June 28, 1852; pupil Leipzig Cons.; teacher at Wesserling for 2 years, then at Thann (Alsatia), later Basel Music School; 1892, Dr. Phil. *h. c.*, Basel Univ.; 1896, dir. of the Mus. Sch.; c. succ. operas "*Weltfrühling*" (Basel, 1894); and "*Gudrun*" (Basel, 1896); cantatas, sonatas, concertos, overtures "*Lustspiel*," symph. "*Tell*," etc. (6) **Eugen.** Vide HUBAY, JENO.

Hu'bermann, Bronislaw, Polish violinist; succ. début as prodigy; retired for five years' study; reappeared, Bucharest, 1902.

Hubert (hoo'-bĕrt), **Nikolai Albertovitch**, 1840—1888; prof. and writer, at Moscow.

Huberti (ü-bĕr'-tē), **Léon Gve.**, b. Brussels, April 14, 1843; pupil Brussels Cons.; 1865, won Prix de Rome; 1874–78, dir. of Mons. Cons.; 1880–89, Antwerp; since prof. at Brussels

Digitized by Google

Cons., and dir. of the Mus.-School of St. Josse-ten-Noode-Schaerbeek; 1891, member of the Belgian Academy; 1893, chevalier of the Legion of Honour. C. 3 oratorios, the dram. poem "*Verlichting*" ("Fiat lux"), with orch.; symphonic poem "*Kinderlust en Leed*," chorus and orch., etc.; symphonic funèbre, festival marches, etc.

Hucbald (hook'-bălt, or ūk-băl) (**Hugbal'dus, Ubal'dus, Uchubal'dus**) **de S. Amand**(o), ca. 840—St. Amand, near Tournay, June 25 (or Oct. 21), 930 (or June 20, 932). He is perhaps credited with some works belonging to a monk of the same name living a century later; pupil of his uncle, Milo, a mus.-dir., whose jealousy drove him to Nevers, where he taught singing; 872 he succeeded his uncle; ca. 893, the Archbishop of Rheims invited him to reform the music of the diocese. His works (Gerbert) contain the first known notation showing difference of pitch on lines.

Hud'son, (1) **Robt.,** 1731 — Eton, 1815; singer, organist and composer. (2) **Mary,** daughter of above; organist and composer, 1801.

Hue (ū), **Georges Ad.,** b. Versailles, May 6, 1858; pupil of Paris Cons., took 1st Grand prix de Rome; later Prix Cressent; l. Paris as teacher; c. op. com. "*Les Pantins*" (Op.-Com., 1881); "*Rübezahl*," symphonic legend in 3 parts ("Concerts Colonne," 1886); succ. "Féerie dramatique" "*La Belle au Bois Dormant*" (Paris, 1894); "épisode sacré" "*Ressurrection*"; a symphony, a symphonic overture; 2 operas "*Vasanta*," and "*Le Roi de Paris*" (not prod.), etc.

Hueffer (hūf'-fĕr), **Francis,** Münster, 1843—London, Jan. 19, 1899; 1869, lived in London; from 1878, critic of *The Times*; librettist and writer.

Hugo von Reutlingen (hoo'-gō fŏn roit'-lĭng-ĕn) (called "Spechzhart"), 1285 (1286?)—1359 (1360?); writer.

Huguenet (ūg-nā). Vide GIRARD.

Huhn (hoon), **Charlotte,** b. Lüneburg, Sept. 15, 1868; alto; studied with Hoppe, Hey, and Marianne Brandt; sang 2 years at the New York Opera, then at Cologne; 1895 Dresden; 1900 Vienna ct.-opera.

Hul'lah, John Pyke, Worcester, June 27, 1812—London, Feb. 21, 1884; professor, conductor, writer and dram. composer.

Hüller, J. A. Vide HILLER.

Hüllmandel (hĭl'-mänt-'l), (1) **Nicholas Jos.,** Strassburg, 1751—London, 1823; pianist and harmonica-player. (2) **Rodolphe,** famous horn-virtuoso and composer, uncle of above.

Hüllweck (hĭl'-vĕk), (1) **Fd.,** Dessau, 1824—Blasewitz, 1887; concert-violinist and composer. (2) **K.,** b. Dresden, April 15, 1852; son of above; pupil of Fr. Grützmacher ('cello); Reichel and Merkel (harm. and cpt.); 1877–82 'cellist Dresden ct.-orch.; 'cello-teacher, Dresden Cons.; composer.

Hülskamp (hĭls'-kämp), **Henry** (or **Gv. Heinrich**), b. Westphalia; 1850 established a factory at Troy, N. Y.; 1866, N. Y.

Hume, Lobias, Engl. viol da gambist, etc., 17th cent.

Hum'frey (**Humphrey, Humphrys**), **Pelham,** London, 1647—Windsor, July 14, 1674; important English composer. Charles II. sent him to Paris to study with Lully; 1672 master Chapel Royal children and with Purcell ct.-composer.

Hummel (hoom'-mĕl), (1) **Jos.,** music-master Wartberg Military Acad.; 1786, conductor at Vienna. (2) **Jn. Nepomuk,** Pressburg, Nov. 14, 1778—Weimar, Oct. 17, 1837; son of above; a famous pianist and improviser, and a composer of once popular pieces in which ornament outweighs matter; and form, interest; protégé of Mozart; début 1787; toured Europe frequently; 1793 studied with Albrechtsberger; asst.-cond. to Haydn, 1804–11; 1830 and 1833 cond. German

Digitized by Google

opera in London; c. operas, cantatas, ballets, 3 masses, sonatas; he pub. a notable pf.-method; c. dram. pcs., concertos, sonatas, septet in D minor, etc. (3) **Elisabeth** (née **Röckl**), 1783—Weimar, 1883; wife of above; opera-singer. (4) **Jos. Fr.**, b. Innsbrück, Aug. 14, 1841; pupil Munich Cons., 1861–80; th.-cond. Vienna, since 1880 dir. Mozarteum at Salzburg, and cond. *Liedertafel.* (5) **Fd.**, b. Berlin, Sept. 6, 1855; son and pupil of a musician; at 7 a harp virtuoso; 1864–67 toured Europe, and received a royal grant for study at Kullak's Akademie, Berlin; 1871–75, studied R. High Sch. of Mus., then at Akademie; c. succ. operas, "*Mara*" (Berlin, 1893); "*Ein Treuer Schelm*" (Prague, 1894); "*Assarpai*" (Gotha, 1898); a symphony, sonatas, etc.

Humperdinck (hoom'-pĕr-dĭnk), **Engelbert,** b. Siegburg, near Bonn, Sept. 1, 1854; studied architecture, Cologne, then mus. at the Cons.; won Mozart scholarship at Frankfort; studied 2 years with Franz Lachner, Munich, also with Rheinberger and Barmann at the Cons.; pub. Humoreske for orch. and "*Die Wallfahrt nach Kevelaar*" for chorus; 1878 won the Mendelssohn prize (3,000 marks), 1880 the Meyerbeer prize (7,600 marks); 1885–86, prof. Barcelona Cons.; 1881–82, a special protégé of R. Wagner in Bayreuth; made pf.-scores, and aided in the preparation of "*Parsifal.*" Returned to Cologne, 1887, went to Mayence in the employ of Schott & Co.; 1890 teacher Hoch Cons., Frankfort. Critic on the Frankfort *Zeitung*, since lives at Boppard-on-Rhine. His first international succ. was the graceful 2-act fairy-opera "*Hänsel und Gretel,*" Munich, 1893 (prod. at Milan, 1897, as *Nino e Rita*); c. also "*Dornröschen*"; "*Die Königskinder*" (1896); "*Saint-Cyr;*" "*Die 7 Geieslein*" ("Märchenspiel fur die Kleinen"); symph. incid. mus., "*Moorish Rhapsodie*" for orch., etc.

Huneker (hū'-nĕk-ĕr), **Jas. (Gibbons)**, b. Philadelphia, Jan. 31, 1860; prominent critic and writer; at first intended for the priesthood; pupil of Michael Cross (pf.) at Philadelphia, 1878, with Th. Ritter and Ld. Doutreleau, Paris; since 1888 lives in New York as pf.-teacher at the Nat. Cons.; for some time mus. and dram. critic of the *Commercial Advertiser* and *The Recorder;* 1901 of the N. Y. *Sun;* has for many years written the brilliant "Raconteur" department of the *Mus. Courier.* Many of his essays were reprinted with great succ. as "*Mezzotints in Modern Music*" (New York, 1899); his biogr. and critical "*Chopin, the Man and his Music*" (N. Y., 1900) is an important book; and his "*Melomaniacs*" (1901), studies of musical personalities and moods in the form of short stories, is a work of unique insight and ingenuity. He is preparing a life of Liszt.

Hungar (hoong'-ăr), **Ernst,** b. Schönbach, Aug. 5, 1854; barytone; pupil of Stockhausen; teacher at Dresden and Cologne Cons.; sang at Schwerin ct.-opera; lives in Leipzig.

Hunké (hoon'-kē), **Jos.**, Josephstadt, Bohemia, 1801—St. Petersburg, 1883; choirm. Russian ct.-chapel; composer.

Hünten (hĭn'-tĕn), (1) **Fz.**, Coblenz, 1793—1878; c. pop. pf.-pcs., etc. His brothers, (2) **Wm.**, pf.-teacher, Coblenz, and (3) **Peter Ernst,** at Duisburg, also c. pop. pieces.

Hurel de Lamare (ū'-rĕl-dŭ-lă-măr), **Jacques Michel,** Paris, 1772—Caen, 1823; 'cellist and composer; his friend Auber pub. some comp. under **H.**'s name.

Huss (hoos), (1) **G. J.**, b. Roth, near Nürnberg, Sept. 25, 1828; son and pupil of (2) **Jn. Michael** (pianist), also studied org. with Lambrecht; 1848, America as organist various churches. 1856, New York, org. pf.-

Digitized by Google

teacher and composer. (3) **H. Holden,** b. Newark, N. J., June 21, 1862; concert-pianist and teacher; son and pupil of (1); studied with O. B. Boise (cpt. and comp.), also at Munich Cons.; lives in N. Y. as teacher of pf., comp. and instr.; pub. pf.-concerto, ballade "*Haidenröslein*," etc.; he has also works in MS., but performed with succ.: rhapsody for pf. and orch., "*Festival Sanctus*" for chorus and organ, with orch.; a vln.-concerto; romanze and polonaise for vln. with orch.; a pf.-trio, "*Cleopatra's Death*," etc.

Hutch'inson, (1) **J.,** organist and composer Durham cath., 17th cent. (2) **Francis,** English composer under pseudonym "*Francis Ireland*," 1771.

Hutschenruijter (hoot'-shĕn-roi-tĕr), (1) **Willem,** Rotterdam, 1796—1878; horn- and trumpet-virtuoso; professor, conductor, director and dram. composer. (2) **Willem,** b. March 22, 1828; son of above; horn-virtuoso.

Hüttenbrenner (hŭt'-tĕn-brĕn-nĕr), **Anselm,** Graz, Styria, 1794—Ober-Andritz, 1868; pianist, conductor and dram. composer.

Hykaert (or **Ycaert**) (ē-kärt), **Bd.,** cantor in Belgium, ca. 1480; theorist and composer.

Hyllested (hŭl'-lĕ-stādh), **Aug.,** b. (of Danish parents) Stockholm, June 17, 1858; violinist; at 5 played in public; studied with Holger Dahl till 1869, and then made succ. tour through Scandinavia; entered the Royal Cons. at Copenhagen; 1876, organist of the Cath., and dir. of a mus. soc.; 1879, studied with Kullak, Kiel, and later Liszt; 1885, toured U. S.; 1886–91, asst.-dir. Chicago Mus. Coll.; 1891–94, Gottschalk Lyric Sch.; 1894–97, toured Europe; prod. in London, symph. poem "*Elisabeth*," with double chorus; 1897, Chicago; c. romantic play "*Die Rheinnixe*," orch. "suite romantique," etc.

I

Ibach (ē'-bäkh), (1) **Jus. Ad.,** 1766—1848; pf. and organ-builder. His son (2) **C. Rudolf** (d. 1862), and (3) **Richard,** joined the firm; a third son (4) **Gustav J.,** founded another business 1869. (5) **Rudolf** (d. Herrenalb, Black Forest, July, 1892), son of (2), continued the pf.-factory, and **Richard,** the organ-factory.

Iliffe (ĭ'-lĭf), **Fr.,** b. Smeeton-Westerby, Leicester, Engl., Feb. 21, 1847; since 1883, organist and choirm. St. John's Coll., Oxford; cond. of Queen's Coll. Mus. Soc. 1873, Mus. Bac. Oxon.; wrote "*Critical Analysis of Bach's Clavichord*" (London, 1896; 4 parts); c. oratorio, "*The Visions of St. John the Divine*"; cantata with orch. "*Lara*," etc.

Ilinski (ē-lĭn'-shkĭ), Count **Jan Stanislaw,** b. Castle Romanov, 1795; composer.

Im'myns, (1) **J.,** 1700 (?)—London, 1764; lutenist. (2) **J.,** d. 1794; son of above; organist.

Inc'ledon, Chas., Bery St. Kevern, Cornwall, 1763—1826; tenor, called "The Wandering Melodiste."

Indy (dăṅ-dē), **Paul M. Th. V. d',** b. Paris, March 27, 1851; pupil of César Franck (comp.) and at the Cons., 1875, chorusm. with Colonne; played drum-parts for 3 years to learn instrumentation; he is pres. of various concert-societies; mus.-inspector of Paris schools; chev. of the Legion of Honour; c. a 3-part symph. poem "*Wallenstein*" (Part II., "*I Piccolomini*," prod. 1874 by Pasdeloup); symphonies (1) "*On a French mountaineer-song*," and (2) "*Jean Hunyadi*," symphonic legend "*La forêt enchantée*"; overture to "*Antony and Cleopatra*"; "*La Chevauchée du Cid*," for orch.; symphonic pf.-concerto; prod. 1-act comic opera, "*Attendez-moi sous l'Orme*" (Op.-com., 1882); c. text and mus.; succ. mus. drama, "*Fervaal*" (Brussels, 1897); "*L'Etranger*" (do. 1902).

Digitized by Google

Ingegneri (ĕn-gān-yā'-rē), **Marco A.**, Venice (or Cremona), ca. 1540—Ferrara (?), 1603; conductor, composer and publisher.

Ing'lott, Wm., 1544 — 1621; Eng. organist.

Insanguine (ĕn-săn-gwē'-nā), **Giacomo** (called **Monopoli**), Monopilo, 1744—Naples, 1795; teacher and dram. composer.

Ireland, Francis. Pen name of **Hutchinson** (2).

Irgang (ĕr'-gäng), **Fr. Wm.**, b. Hirschberg, Schleswig, Feb. 23, 1836; pupil of Grell and A. W. Bach, R. Acad., Berlin, 1856–59; then teacher in Proksch's Sch., Prague; 1863, founded sch. at Görlitz; also organ composer.

Isaak (ē'-zăk), **H.** (or **Isaac, Izak, Yzac, Ysack**; in Italy **Arrigo Tedesco**, Henry the German; Low; Lat. **Arrighus**), ca. 1450—ca. 1517 famous contrapuntist doubtless of Netherlandish birth; conductor and organist.

I'sham, J., d. London, 1726; organist and composer.

Isido'rus (Hispalen'sis), Saint, Cartagena, ca. 570—636; writer (Gerbert).

Ismardi (ēs-nār'-dē), **Paolo**, b. Ferrara, ca. 1525; conductor and composer.

Isouard (ē-zoo-ăr), **Niccolò** (called **Niccolo de Malte**), Malta, 1775—Paris, March 23, 1818; pupil of Amendola, Sala, and Guglelmi; organist, conductor and prolific dram. composer.

Israel (ēs'-rā-ĕl), **K.**, Heiligenrode, Electoral Hesse, 1841—Frankfort-on-M., 1881; critic and bibliographer.

I'van(h)off, Nicholas, b. 1809; Russian tenor.

Ives, Simon, d. London, 1662; Engl. singer and composer.

Ivry (dēv-rē), **Paul Xavier Désiré**, Marquis **Richard d'**, b. Beaune, Côte D'Or, Feb. 4, 1829; pupil of A. Hignard and Leborne; since 1854 lives in Paris as amateur; c. operas, "*Fatma*," "*Quentin Metsys*" (1854), "*La Maison du Docteur*" (Dijon, 1855), "*Omphale et Pénélopé*," "*Les Amants de Vérone*" (1867), under the pen-name "**Richard Irvid**;" revised as "*Roméo et Juliette*," 1878; "*Persévérance D'Amour*" (MS.); concert-overture, songs, etc.

Izac. Vide ISAAK.

J

Jachet. Vide BERCHEM.

Jachmann-Wagner (yäkh'-măn). Vide WAGNER, JOHANNA.

Jack'son, (1) **Wm.**, Exeter, 1730—1803; organist, writer, and dram. composer. (2) **Wm.**, Masham, Yorks, Engl., 1815—Bradford, 1866; organist, conductor, writer and composer. (3) **Samuel P.**, Manchester, Engl., 1818—Brooklyn, N. Y., 1885; composer; son of (4) **James J.**, organ-builder. (5) **Edwin W.**, English justice of the peace, pub. in German (Leipzig, 1866) a valuable manual of finger-gymnastics. (6) **J. P.**, English writer; pub. books and transl. of Wagner's operas.

Ja'cob, (1) **Benj.**, London, 1778—1829; organist, conductor and composer. (2) **F. A. L.**, Vide JAKOB.

Jacobs (zhă-kō), **Édouard**, b. Hal, Belgium, 1851; pupil of Servais, Brussels Cons.; 'cellist Weimar ct. orch., for some years; 1885 prof. Brussels Cons.

Jacobsohn (yäk'-ôp-zōn), **Simon E.**, b. Mitau, Kurland, Dec. 24, 1839; violinist; pupil Leipzig Cons.; 1860 leader Bremen orch.; 1872, of Theodore Thomas's orch., N. Y.; teacher Cincinnati Cons., then Chicago.

Jacobsthal (yäk'-ôps-täl), **Gv.**, b. Pyritz, Pomerania, March 14, 1845; 1872, lecturer on music Strassburg Univ.; 1875 professor extraordinary; writer.

Jacotin (rightly **Jacques Godebrye**), (zhăk-ô-tăn) (or gôd-brē), ca. 1445—March 24, 1529; famous Flemish cptist.; singer and composer at Antwerp.

Digitized by Google

Jacquard (zhăk-kăr), **Léon J.**, Paris, 1826—1886; 'cellist; composer.

Jadassohn (yä'-däs-zōn), **Salomon**, Breslau, Aug. 13, 1831—Leipzig, Feb. 1, 1901; eminent theorist; pupil of Hesse (pf.), Lüstner (vln.) and Brosig (harm.); later Leipzig Cons., then with Liszt, and Hauptmann (comp.); from 1852 lived in Leipzig; 1866 cond. "Balterion" choral soc.; 1867–69 cond. "Euterpe"; from 1871, prof. of pf., harm., cpt., comp. and instrumentation at the Cons. 1877, Dr. Phil., *h. c.*; 1893 Royal Prof. He m. a singing-teacher. Wrote occasionally under name "**Lübenau**" (lü'-bĕ-now). Pub. very succ. text-books all trans. in English. "*Harmonielehre*" (Leipzig, 1883); "*Kontrapunkt*" (1884); "*Kanon und Fuge*" (1884); "*Die Formen in den Werken der Tonkunst*" (1889); "*Lehrbuch der Instrumentation*" (1889); "*Allgemeine Musiklehre*" (1895). His comps. are notable for form, particularly his many works in canon incl. serenade for orch. (op. 35), and ballet-mus.; which have won him the name "**Musical Krupp**"; c. also 4 symphonies; 2 overtures; a pf.-concerto; The 100th Psalm, for double chorus with orchestration, etc.

Jadin (zhă-dăń), (1) **Louis Emmanuel**, Versailles, 1768—Paris, 1853; prof., conductor and dram. composer. Son and pupil of (2) **Jean J.**, violinist. (3) **Hyacinthe**, Versailles, 1769—Paris, 1802; prof. and composer; bro. and teacher of (1).

Jaell (yäl), (1) **Alfred**, Trieste, March 5, 1832—Paris, Feb. 27, 1882; noted touring pianist and composer, son of (2) **Eduard J.** (d. Vienna, 1849). (3) **Jaell-Trautmann, Marie**, b. Steinseltz, Alsatia, 1846; wife of (1); pianist, composer and writer.

Jaffé (yäf'-fā), **Moritz**, b. Posen, Jan. 3, 1835; violinist; pupil of Ries Bohmer (harm.), of Maurin and Massard, Laub, Wuerst and Bussler; c. operas, etc.

Jahn (yän), (1) **Otto**, Kiel, June 16, 1813—Göttingen, Sept. 9, 1869; prof. of archæology, Bonn Univ.; wrote a model biog. of Mozart (1856–59, 4 vols.), etc., also composed. (2) **Wm.**, Hof, Moravia, Nov. 24, 1835—Vienna, April 21, 1900; 1854 conductor; dir. ct.-opera, Vienna, etc.

Jähns (yäns), **Fr. Wm.**, Berlin, 1809—1888; singer, composer and writer.

Jakob (yä'-kôp), **Fr. Auff. Leberecht**, Kroitzsch, 1803—Liegnitz, 1884; collector.

Jakubowski (yäk-oo-bôf'-shkĭ), **Samson**, b. Kowno, 1801; Polish composer; inv. and played the xylophone.

James, (1) **J.**, d. 1745; Engl. organist and composer. (2) **W. N.**, Eng. flutist and writer, 1824.

Janiewiecz (yän'-ē-vēch), **Felix**, Wilna, 1762—Edinburgh, 1848; violinist and composer.

Jan (yän), (1) **Maistre.** Vide GALLUS, J. (2) **K. von**, b. Schweinfurt, 1836; Dr. phil., Berlin, 1859; writer.

Jankó (yäng'-kō), **Paul von**, b. Totis, Hungary, June 2, 1856; pupil Polytechnic, Vienna, and at the Cons. with Hans Schmitt, Krenn, and Bruckner; 1881–82, mathematics at Berlin Univ., pf. with Ehrlich; inv. in 1882 the admirable keyboard known by his name (v. D. D.); taught in Leipzig Cons., etc.

Jan(n)akoni (yän-nä-kō'-nē), **Gius.**, Rome, 1741—March 16, 1816; eminent church-composer; conductor at St. Peter's; pupil of Rinaldini and Carpani.

Jannequin (or **Janequin, Jennekin**) (zhăn-kăń), **Clément**, a French (or Belgian) contrapuntist of the 16th cent.; nothing is known of him except that he lived to be old and poor; c. genuine "programme" music.

Janotha (yä-nō'-tä), **Nathalie**, b. Warsaw; pupil of Joachim and Rudorff, Clara Schumann, Brahms, and Princess Czartoryska, F. Weber (harm.) and Bargiel; début at the Gewandhaus, Leipzig, 1874; 1885, ct.-pianist to the German Emperor,

Digitized by Google

and decorated with many orders; pub. a trans. with additions of Kleczynski's "Chopin"; c. "*Ave Maria*" (dedicated to Pope Leo), "*Mountain Scenes*" (to Frau Schumann), gavottes, etc., for piano.

Janowka (yă-nôf'-kă), **Thos. Balthasar,** b. Kuttenberg, Bohemia; organist and writer at Prague ca. 1660.

Jansa (yăn'-să), **Ld.,** Wildenschwert, Bohemia, 1794—Vienna, 1875; violinist, teacher and composer.

Jansen (yăn'-zĕn), **F. Gv.,** b. Jever, Hanover, Dec. 15, 1831; pupil of Coccius and Riccius; teacher at Göttingen; 1855, organist Verden Cath.; 1861, Royal Mus. Dir.; composer and writer.

Janssen (yăns'-zĕn), (1) **N. A.,** Carthusian monk; organist and writer at Louvain, 1845. (2) **Julius,** b. Venlo, Holland, June 4, 1852; studied Cologne Cons.; 1876, cond. Mus. Soc., Minden; later cond. at Dortmund; 1890, city mus. dir.; cond. the 1st and 2d Westphalian Mus. Festivals; pub. songs.

Janssens (yăns'-zĕns), **Jean Fran. Jos.,** Antwerp, 1801—insane, 1835; dram. composer.

Januschowsky (yăn-oo-shôf'-shkĭ), (Frau) **Georgine von,** b. Austria, ca. 1859; 1875, soprano in operetta at Sigmaringen; 1877, soubrette, Th. an der Wien, Vienna; 1879–80, Leipzig; 1880, Germania Th., New York; 1892, at Mannheim and Wiesbaden; 1893–95, prima donna, Imp. Opera, Vienna; sang Wagner, etc., as well as leading soubrette-rôles in over 60 comic operas and operettas; m. Ad. Neuendorff.

Japha (yă'-fă), (1) **G. Jos.,** Königsberg, 1835—Cologne, 1892; violinist. (2) **Louise,** b. Hamburg, Feb. 2, 1826; pianist and composer; pupil of Warendorf (pf.), Gross and Grund (comp.) and Robt. and Clara Schumann; 1858, she m. W. Langhans, with whom she gave v. succ. concerts; since 1874, Wiesbaden; c. an opera, etc.

Järnefelt, —— b. Finland, 1869; studied with Massenet, Paris; composer.

Jaquet (zhă-kā). Vide BUUS.

Jarecki (yă-rĕts'-kē), **Henri,** b. Warsaw, 1846; dir. at Lemberg; c. operas, incl. "*Wanda*," etc.

Jarnowic (or **Giornovi(c)chi**) (yăr'-nō-vĕk, or jôr-nō-vē'-kē), **Giov. M.,** Palermo, 1745—St. Petersburg, Nov. 21, 1804; violinist and composer; pupil of Sully whose intolerable eccentricities and immorality, as well as virtuosity, he adopted with disastrous results; J. B. Cramer challenged him, but he would not fight.

Jar'vis, (1) **Stephen,** 1834 ?—London, 1880; composer. (2) **Chas. H.,** Philadelphia, 1837—1895; pianist and conductor.

Jay, J., Essex, 1770—London, 1849; violinist.

Jean le Coq, or **Jehan.** Vide GALLUS, JOHANNES.

Jedliczka (yāt-lĕch'-kă), **Ernest,** b. Poltawa, Russia, June 5, 1855; pianist; pupil of Moscow Cons.; teacher there till 1888, then teacher Berlin, Stein Cons.

Jefferies, (1) **G.,** organist to Chas. I., 1643. Had a son (2) **Christopher,** organist and composer. (3) **Stephen,** 1660—1712; Engl. organist and composer.

Jéhin (zhā-ăn), **Léon,** b. Spa, Belgium, July 17, 1853; violinist; pupil of Leonard, Brussels Cons.; cond. at Antwerp and Vauxhall, Brussels; 1879–89, asst.-prof. of theory, Brussels Cons.; since cond. at Monaco; composer.

Jéhin (Jéhin-Prume) (zhā-ăn-prūm), **Fz. H.,** Spa, Belgium, April 18, 1839—Montreal, May 29, 1899; one of the most eminent violinists of Belgian sch.; composer.

Jelensperger (yā'-lĕn-shpĕrkh-ĕr), **Daniel,** near Mühlhausen, Alsatia, 1797—1831; writer.

Jelinek (yĕ'-lĭ-nĕk), **Fz. X.,** b. Kaurins, Bohemia, 1818—Salzburg, 1880; oboist and composer.

Jenk'ins, (1) **J.,** Maidstone, 1592—

Digitized by Google

Kimberley, Norfolk, 1678; court-lutist and lyra-violist to Chas. I. and II.; composed. "*12 Sonatas for 2 Vlns. and a Base, with a Thorough Base for the Organ or Theorbo*," the first Engl. comp. of the sort; the pop. "*The Lady Katherine Audley's Bells*, or *The Five Bell Consort*," etc. (2) **David,** b. Trecastell, Brecon, Jan. 1, 1849; pupil of Dr. Jos. Parry; 1878, Mus. Bac. Cantab.; 1885, cond. America; now prof. Univ. Coll. of Wales; c. operetta, 2 oratorios, 3 cantatas, *A Psalm of Life*, etc.

Jennekin (zhĕn-kăń). Vide JANNEQUIN.

Jensen (yĕn'-sĕn), (1) **Ad.,** Königsberg, Jan. 12, 1837—of consumption, Baden-Baden, Jan. 23, 1879; one of the most original and poetical of composers for piano and voice; his pf.-pcs. have an unexcelled lyricism, almost an elocution. Self-taught, but advised by L. Ehlert and Fr. Marburg; before 20 had c. overtures, a string-quartet, sonatas and songs. 1856, teacher in Russia; then studied with Schumann; 1857, cond. Posen City Th.; 1858–60, studied with Gade; 1860, returned to Königsberg; 1866–68, teacher at Tausig's Sch. in Berlin; compelled by ill-health to retire to Dresden, 1870 to Graz, finally to Baden-Baden. C. opera "*Turandot*" (finished by Kienzl); "*Nonnengesang*," and "*Brautlied*" for solo and chorus with 2 horns, harp and a piano, "*Jephtha's Tochter*" and "*Adonis-Feier*," "*Donald Caird ist wieder da*," and other vocal works with orch.; concert-overture; "*Geistliches Tonstück*"; "*Hochzeitsmusik*," "*Abendmusik*," "*Lebensbilder*," 6 "*Silhouetten*," and "*Ländliche Festmusik*," for pf. (4 hands); and "*Innere Stimmen*," "*Wanderbilder*," a sonata; 6 German Suites, "*Idyllen*," "*Erotikon*" (7 pcs.), a scherzo, "*Wald-Idylle*," op. 47, "*Scenes carnavalesques*," for pf.-solo; and 160 solo songs. Biog. by Niggli. (2) **Gustav,** Königsberg, 1843—Cologne, 1895; pupil of Dehn (comp.) and Laub and Joachim (vln.); violinist Königsberg Th.; 1872–75, prof. of cpt., Cologne Cons.; c. symphony, etc.

Jew'itt, R., d. 1675; Engl. organist and composer.

Jimmerthal (yĭm'-mĕr-tăl), **Hn.,** Lübeck, 1809—1886; organist, org.-builder and writer.

Joachim (yō'-ä-khēm), (1) **Jos.,** b. Kittsee, near Pressburg, June 28, 1831; eminent violinist; studied at 5 with Szervacinski, Pesth, with whom he appeared in public at 7; from 1841, at Vienna Cons. with Böhm; at 12, played in Leipzig, and soon after at the Gewandhaus, with much succ.; frequently leader of the Gewandhaus Orchestra; 1844, made his first of many appearances in London; 1849, *Concertmeister* of the Weimar orch.; 1854, cond. and solo-violinist to the King of Hanover; 1863 m. Amalie Weiss (v. infra); 1868 head of the new "Hochschule für ausübende Tonkunst," Berlin; later artistic dir.; 1895, dir.; 1877, Mus. Doc. *h. c.*, Cambridge Univ.; has had many degrees from German Universities, and various orders of knighthood; holds undisputed pre-eminence as a classicist and solo-performer; his famous **J.** Quartet includes De Ahna, Wirth and Hausmann. He c. the notable "Hungarian" concerto, and 2 others, and famous variations with orch., also overture to "*Hamlet*"; 4 overtures incl. "*Dem Andenken Kleists*"; Hebrew Melodies, for vla. and pf.; Op. 14, "*Ssene der Marfa*" (from Schiller's *Demetrius*), for contralto solo with orch.; three cadenzas to Beethoven's vln.-concerto, etc. (2) **Amalie** (née **Weiss,** rightly, **Schneeweiss**), Marburg, Styria, May 10, 1839—Berlin, Feb. 3, 1899; eminent concert and operatic soprano; then contralto and teacher; wife of above.

Digitized by Google

João IV. (zhowñ), King of Portugal, Villa-Vicosa, 1604—Lisbon, 1656; theorist and composer.

Jöcher (yĕkh'-ĕr), **Chr. Gl.**, Leipzig, 1694—1758; professor and writer.

Johan'nes, (1) **Cotto.** Vide COTTO. (2) **Damasce'nus** (rightly **Jns. Chrysorrho'os**), of Damascus, ca. 700—ca. 760; composer, editor and writer. (3) **De Garlan'dia.** Vide GARLANDIA. (4) **De Mu'ris.** Vide MURIS. (5) **Gallus.** Vide GALLUS.

Johns, Clayton, b. New Castle, Del., Nov. 24, 1857; pupil of J. K. Paine, and W. H. Sherwood, Boston; later with Kiel, Grabow, Raif, and Rummel (pf.) in Berlin; since lives in Boston, Mass., as a concert-pianist and teacher; c. a Berceuse and Scherzino for string-orch. (played by Boston Symph. orch.); many pop. songs, etc.

John'son, (1) **Edw.,** English composer, 1594. (2) **Robert,** Engl. 16th cent. ecclesiastic and church composer. (3) **Robert,** lutenist and prominent composer, 1573—1625.

Jommelli (yôm-mĕl'-lī), **Niccolò,** Aversa, near Naples, Sept. 11, 1714—Naples, Aug. 28, 1774; eminent operatic and church-composer; pupil of Canon Mozzillo, Durante, Feo, Leo, Prato and Mancini. C. ballets and songs, then dram. cantatas; at 23 prod. opera "*L'Errore Amoroso*" (Naples, 1737), under the name "**Valentino**"; its succ. relieved his anxiety and removed his anonymity and he followed it with other succ. works in various cities under various patronage. He was made Dir. of the Cons. del Ospedaletto, Venice; 1748–54 asst. *Maestro* at St. Peter's, Rome, until 1754; cond. to the Duke of Würtemberg. Lived in Germany 15 years and made great succ. He profited artistically by German influence, but when the Stuttgart opera was disbanded and he retired to Italy his style was too serious and perhaps his best works "*Armida Abbandonata*" (1770), "*Demofoönte*" (1770), and "*Ifigenia in Tauride*" (1771), were failures when prod. at Naples. The humiliation after such long triumph brought on apoplexy (1773), from which he recovered only long enough to write a cantata on the birth of a prince, and his masterpiece, a "*Miserere.*" The King of Portugal commissioned him to write 2 operas and a cantata; but he did not live to finish them; he c. over 50 known operas and divertissements, and equally fine sacred mus., incl. 4 oratorios, a magnificat, with echo, etc.

Jonás (zhō-näs), (1) **Émile,** b. Paris, March 5, 1827; pupil of Carafa at the Cons.; from 1847 teacher there also mus.-dir. Portuguese synagogue. (2) (hō'-näs), **Alberto,** b. Madrid, June 8, 1868; pf. pupil of Olave and Mendizabal; also at the Cons.; at 18 with Gevaert, Brussels Cons.; won 1st prize for pf., and later 2 first prizes in harm.; début, Brussels, 1880; 1890, studied St. Petersburg Cons. under Rubinstein's tuition; since toured Europe and America; 1894 head of the pf.-dep. Univ. of Michigan; composer and writer.

Joncières (zhôñ-sī-ărs), **F. Ludger Victorin de,** b. Paris, April 12, 1839; studied painting, then mus. with Elwart at the Cons.; an ardent Wagnerian, he left the Cons. because of Elwart's adverse opinion; he is pres. "Soc. des Compositeurs de musique," Chev. of the Legion of Honour, and officer of public instruction; since 1871 critic of *La Liberté*, etc.; prod. 4 operas, incl. "*Le Chevalier Jean*" (Op.-com., 1885), a symph. ode, "*La Mer*"; a "*Symphonie romantique*"; "*Li Tsin,*" a Chinese theme for soli and orch, etc.

Jones, (1) **Robt.,** Engl. lutenist and composer, 1601–16; one of his songs, "*Farewell deere love,*" is alluded to in "*Twelfth Night.*" (2) **Wm.** ("of Nayland"), Lowick, Northamptonshire, 1726 — Nayland, Suffolk, 1800; writer and composer. (3) **J.,** 1728—London, 1796; organist and

Digitized by Google

composer. (4) (Sir) **Wm.**, London, 1746—Calcutta, 1794; writer. (5) **Edw.** ("**Brady Brenin**"), Llanderfel, Merionethshire, April 18, 1752—London, April 18, 1824; Welsh harpist, writer and composer. (6) **Griffith Rhys** (or **Caradog**), b. Trecynon, Wales, Dec. 21, 1834; Welsh conductor; as a youth cond. the choir "Cor Caradog," whence his sobriquet; 1872–73, cond. the succ. choir in the Crystal Palace competitions. (7) **Griffith**, British writer, pub. "*A History of the Origin and Progress of Theoretical and Practical Music*," 1819. (8) **Arthur Barclay**, b. London, Dec. 16, 1869; pupil of Wingham and Banister; and at Guildhall Sch. of Mus., won a scholarship; 1889, Associate; 1892, prof. of pf.; c. symphony, concert-overture, etc. (9) **Sidney**, Engl. composer of the succ. operetta "*The Gaiety Girl*" (London, 1893); "*An Artist's Model*" (Daly's Th., London, 1895); "*The Geisha*" (ibid., 1896), etc.

Jor'dan, Jules, b. Willimantic, Conn., Nov. 10, 1850; studied singing with Osgood, Boston, Shakespeare, London, and Sbriglia, Paris; for 13 years choirm. of Grace Ch., Providence; since 1880 cond. Arion Club; c. comedy-opera "*Rip Van Winkle*" (pub. 1898); cantata with orch.; songs, etc.

Joseffy (yō-zĕf'-fĭ), **Rafael**, b. Miskolcz, Hungary, July 3, 1853; eminent pianist; pupil of Moscheles, Leipzig Cons., and Tausig; toured Europe with succ.; lived in Vienna; for many years at New York; since, teacher Nat. Cons.; c. pf.-pcs.

Josquin. Vide DESPRÈS.

Jouret (zhoo-rā), (1) **Th.**, Ath, Belgium, 1821—Kissingen, 1887; critic and dram. composer. (2) **Léon**, b. Ath, Oct. 17, 1828; bro. of above; pupil Brussel Cons. and since 1874 vocal teacher there; c. 2 operas, cantatas, etc.

Journet (zhoor'-nā), **Marcel**, b. Paris, 1869; bass; pupil of the Cons.; début Th. de la Monnaie, Brussels; has sung often at Covent Garden; and since 1900 at Met. Op., N. Y.

Jousse (zhoos), **J.**, Orleans, France, 1760—1837; teacher and writer.

Judenkunig (yoo'-den-koo-nĭkh), **Hans**, b. Schwäbisch-Gmünd; lutenist, violist and composer at Vienna, 1523.

Jue (zhü), **Edouard**, b. Paris, 1794 (?); violinist and writer.

Jul(l)ien (zhül-yăn), (1) **Marcel Bd.**, Paris, 1798—1881; writer. (2) **Jean Lucien Ad.**, b. Paris, June 1, 1845; son of above; prominent critic and writer. (3) **Louis Ant.**, Sisteron, Basses-Alpes, April 23, 1812—insane, Paris, March 14, 1860; pop. conductor and composer of dance music, etc. (4) **Paul**, Brest, France, Feb. 12, 1841—at sea, 1866; violinist; pupil Paris Cons., took 1st prize; toured America, 1853–66.

Jumilhac (zhü-mĕl-yăk), **Dom P. Benoît de**, near Limoges, 1611—St.-Germain-des-Pres, 1682; writer.

Junck (yoonk), **Benedetto**, b. Turin, Aug. 24, 1852; pupil of Bazzini and Mazzucato; lives in Milan; c. string-quartet, etc.

Jungmann (yoong'-măn), (1) **Albert**, Langensalza, Prussia, 1824—Pandorf, near Vienna, 1892; professor and composer. (2) **Ludwig** (or **Louis**), Weimar, 1832—1892; teacher and composer.

Jüngst (yĭnkst), **Hugo**, b. Dresden, Feb. 26, 1853; studied at Cons. there; founded the Julius Otto Soc.; and cond. Male Choral Soc.; 1898 made prof. by King of Saxony; c. male choruses.

Junker (yoonk'-ĕr), **K. L.**, Öhringen, ca. 1740—Kirchberg, 1797; writer and composer.

Jupin (zhü-păn), **Chas. Fran.**, Chambéry, 1805—Paris, 1839; violinist, professor, conductor, and dram. composer.

Jürgenson (yür'-gĕn-zōn), **Peter**, b. Reval, 1836; founded mus.-pub. house, Moscow, 1861.

Digitized by Google

K

Kaan (kän) ("**Albést-Kahn**"), **H. von,** b. Tarnopol, Galicia, May 29, 1852; pianist; pupil of Blodek and Skuhersky, Prague; since 1890, prof. at the Cons. there; c. ballets, symphonic poem "*Sakuntala*"; etc.

Kade (kä'-dĕ), **Otto,** Dresden, 1825—Schwerin, 1900; ct.-conductor, writer and composer.

Kaff'ka (or **Kawka**) (käf'-kä), **Jn. Chr.,** b. Ratisbon, 1759; dram. composer.

Kafka (käf'-kä), **Jn. Nepomuk,** Neustadt, Bohemia, 1819—Vienna, 1886; composer.

Kahl (käl), **H.,** Munich, 1840—Berlin, 1892; conductor.

Kahlert (kä'-lĕrt), **K. Aug. Timotheus,** Breslau, 1807—1864; writer and composer.

Kahn (kän), **Robt.,** b. Mannheim, July 21, 1865; pianist; pupil of Ernst Frank and V. Lachner, Kiel, and Jos. Rheinberger (Munich, 1885); 1891 founded Ladies' Choral Union, Leipzig; 1893 teacher of pf. Berlin Hochschule für Musik; c. serenade for orch., etc.

Kahnt (känt), **Chr. Fr.,** 1823—Leipzig, 1897; mus.-publisher.

Kaiser (kī'-zĕr), (1) **K.,** Leipa, Bohemia, 1837—Vienna, 1890; founded sch. continued by his son (2) **Rudolf.** (3) **Fr. Emil,** b. Coburg, Feb. 7, 1850; regimental bandm. Prague; prod. 5 operas, incl. "*Der Trompeter von Säkkingen*" (Olmütz, 1882).

Kajanus (kä-yä'-noos), **Robt.,** contemporary cond. Philh. Orch. of Helsingfors, Finland.

Kal'beck, Max, b. Breslau, Jan. 4, 1850; studied Munich Sch. of Mus.; 1875, writer, critic at Breslau; now on the *Wiener Montags-Revue*, and the *Neues Tageblatt.*

Kalisch (kä'-lĭsh), **Paul,** b. Berlin, Nov. 6, 1855; tenor; studied with Leoni; sang Berlin ct.-opera; m. Lilli Lehmann; sang at Cologne and 6 times in America.

Kalischer (kä'-lĭsh-ĕr), **Alfred,** b. Thorn, March 4, 1842; Dr. Phil., Leipzig U.; studied with Bürgel and Bohmer; lives in Berlin, as a writer and teacher; editor *Neue Berliner Musikzeitung*; pub. "*Lessing als Musikastketiker*"; "*Musik und Moral*," etc.

Kalkbrenner (kälk'-brĕn-nĕr), (1) **Chr.,** Minden, Hanover, 1755—Paris, 1806; writer and dram. composer. (2) **Fr. Wm. Michael,** b. on a journey from Cassel to Berlin, 1788—d. of cholera Enghien-les-Bains, near Paris, June 10, 1849; son and pupil of above; very succ. pianist and teacher; developed modern octave-playing, left-hand technique and pedalling; wrote valuable études and other comps.; also studied Paris Cons. and with Clementi and Albrechtsberger. (3) **Arthur,** d. near Paris, 1869; son of (2); composer.

Kalliwoda (käl'-lĭ-vō-dä), (1) **Jn. Wenzel,** Prague, 1801—Carlsruhe, 1866; pianist, conductor and dram. composer. (2) **Wm.,** Donaueschingen, 1827—Carlsruhe, 1893; son and pupil of above; dir., ct.-conductor, pianist and composer.

Kallwitz, or **Kalwitz.** Vide CALVISIUS.

Kal'tenborn, Fz., violinist, conductor; member Seidl's and other orchestras at New York; asst.-cond. of Seidl Soc., Brooklyn, N. Y.; 1894 founded Kaltenborn quartet; 1899 founded the succ. K. orchestra, which gives summer concerts in N. Y.

Kamienski (käm-ĭ-ĕn'-shkĭ), **Mathias,** Odenburg, Hungary, 1734—Warsaw, 1821; teacher and composer of the first Polish Opera "*The Wretched Made Happy*" (1778), etc.

Kammerlander (käm'-mĕr-länt-ĕr), **K.,** Weissenhorn, Swabia, 1828—Augsburg, 1892; conductor and composer.

Kandler (känt'-lĕr), **Fz. Sales,** Klosterneuberg, Lower Austria, 1792—Baden, 1831; writer.

Kaps (käps), **Ernst,** Döbeln, Saxony, 1826 — Dresden, 1887; est. piano

Digitized by Google

factory, Dresden, 1859; succeeded by his sons.

Kapsberger (käps'-bĕrkh-ĕr), **Jn. Hieronymus von**, b. of noble German family, d. Rome, ca. 1650; virtuoso on theorbo, chitarrone, lute, and trumpet; notable composer.

Karajan (kä'-rä-yän), **Th. G. von**, Vienna, 1810—1873; writer.

Karasowski (kä-rä-shôf'-shkĭ), **Moritz**, Warsaw, 1823—Dresden, 1892; 'cellist, writer and composer.

Karganoff (kär-gän-yôf'), **Genari**, Kashetin, Caucasus, 1858—Rostroff-on-Don, 1890; pianist and composer.

Karl, Tom, b. Dublin, Jan. 19, 1846; tenor; studied with H. Phillips, Sangiovanni and Trivulzi; sang in Italian opera for years, went to America with Parepa-Rosa, then with "The Bostonians" in comic opera many years; retired 1896; now vocal teacher, N. Y.

Karow (kä'-rôf), **Karl**, Alt-Stettin, 1790—Bunzlau, Silesia, 1863; teacher and composer.

Kaskel (käs'-kĕl), Freiherr **K. von**, b. Dresden, Oct. 10, 1866; studied law at Leipzig, also mus. in the Cons. with Reinecke and Jadassohn (1886–87), and later with Wüllner and Jensen, Cologne; now lives in Dresden; c. succ. 1-act opera "*Hochzeitsmorgen*" (Hamburg, 1893); v. succ. opera "*Sjua*" (Cologne, 1895), etc.

Kässmeyer (kĕs'-mī-ĕr), **Moritz**, Vienna, 1831—1885; violinist; c. 5 string-quartets, some of them humorous.

Kastner (käst'-nĕr), (1) **Jn. G.**, Strassburg, March 9, 1810—Paris, Dec. 19, 1867; pupil of Maurer and Romer; at 10, organist; at 20, bandm.; at 25 had prod. 4 operas, and was sent by the town council to Paris, to study with Berton and Reicha; 1837, pub. treatise "*On Instrumentation*" among others; also methods adopted at the Paris Cons.; lived thereafter at Paris as teacher; wrote learned essays and an "*Encyclopédie de la musique.*" C. 3 later operas, incl. "*Le dernier roi de Juda*," his masterpiece, also 3 symphonies, 5 overtures, 10 serenades for wind; "*Livres-partitions*" (symphony-cantatas, prefaced by brilliant historical essays, incl. "*Les dances des morts*"), a vol. of 310 pages; "*La harpe d'éole*" (1856); "*Les voix de Paris*," followed by "*Les cris de Paris*," grande symphonie humoristique voc. et instr. (1857); "*Les Sirènes*," etc. Biogr. by Jan (Leipzig, 1886). (2) **G. Fr. Eugen**, Strassburg, 1852—Bonn, 1882; son of above; inv. the pyrophone (v. D. D.), and pub. work on it. (3) **Emmerich**, b. Vienna, March 29, 1847; editor and writer.

Kate (kä'-tĕ), **André Ten**, Amsterdam, 1796—Haarlem, 1858; 'cellist and dram. composer.

Katzmayr (käts'-mīr), **Marie**, b. Vienna, March 6, 1869; colorature soprano; pupil Frau Niklass-Kempner; sang in Holland, then at Berlin, etc.

Kauders (kow'-dĕrs), **Albert**, critic in Vienna, and composer of comic opera.

Kauer (kow'-ĕr), **Fd.**, Klein-Thaya, Moravia, Jan. 8, 1751 — Vienna, April 13, 1831; prolific c. of *Singspiele*; organist, conductor, 'cellist; c. 2,000 operas and operettas.

Kauffmann (kowf'-män), (1) **Ernst Fr.**, Ludwigsburg, 1803—Stuttgart, 1856; pianist and composer. (2) **Emil**, b. Ludwigsburg, Nov. 23, 1836; violinist; son of above; pupil of Stuttgart Cons.; since musical dir. Tubingen Univ.; Dr. phil., 1885. (3) **Fritz**, b. Berlin, June 17, 1855; a druggist, Leipzig and Hamburg; took up music, 1878, entered the Akademische Hochschule at Berlin, won Mendelssohn prize for comp. 1881; till 1889, lived in Berlin as a teacher and cond. of the "Gesellschaftsconcerte" at Magdeburg; 1893, Royal Musik-Director; c. comic opera, "*Die Herzkrankheit*"; symphony, etc.

Kaufmann (kowf'-män), (1) **G. Fr.**, Ostramondra, Thuringia, 1679—Merseburg, 1735; organist, director,

Digitized by Google

writer and composer. (2) **Jn. Gf.**, Siegmar, Saxony, 1751—Frankfort, 1818; maker of musical clocks. (3) **Fr.**, Dresden, 1785—1866; son of above; inv. the "Belloneon," etc. His son (4) **Fr. Theodor**, Dresden, 1823—1872, developed the "Orchestrion." (5) **Robert**, b. Basel, and later there studied with Rossi, Duprez and Stockhausen; oratorio tenor; has sung in many capitals.

Kayser (kī'-zĕr), (1) **Ph. Chr.**, Frankfort, 1755—Zurich, 1823; pianist. (2) **H. Ernst**, Altona, 1815—Hamburg, 1888, violinist and teacher. (3) **Fr. Emil.** Vide KAISER.

Kazynski (kă-zēn'-shkĭ), **Victor**, b. Wilna, Lithuania, Dec. 18, 1812; pupil of Elsner, Warsaw; prod. 3 operas; 1843, cond. Imp. Th. St. Petersburg.

Kearns (kărnz), **Wm. H.**, Dublin, 1794—Kennington, 1846; violinist and composer.

Keck von Giengen (kĕk fŏn gēng'-ĕn), **Jn.**, Benedictine monk at Tegernsee, Upper Bavaria, ca. 1450; writer. (Gerbert.)

Kee'ble, J., Chichester, 1711—1786; organist, teacher and composer.

Kee'ley, Mrs. **M. A.**, b. Ipswich, 1805; English soprano.

Keinspec (or **Keinsbeck, Künspeck**, and wrongly **Reinspeck**) (kīn'-shpĕk), **Michael**, of Nürnberg; pub. one of the first theoretical works printed at Basel, 1496.

Keiser (kī'-zĕr), **Reinhard**, Teuchern, near Weissenfels, Jan. 9, 1674—Hamburg, Sept. 12, 1739; the father of German opera, the first to employ popular subjects and to leave the Italian and French pattern; also noteworthy for his instrumentation and dramatic force; pupil of his father; c. 116 operas at Hamburg from 1694; mgr. the opera there, ct. cond. and later canon and cantor; c. also oratorios, masses, etc.

Keler Bela (rightly **Albert von Keler**) (kā'-lĕr bā'-lă), Bartfeld, Hungary, Feb. 13, 1820—Wiesbaden, Nov. 20, 1882; violinist, conductor and composer.

Kel'ler, (1) Gottfried (called **Godfrey**), b. in Germany; teacher and writer in London, 1707. (2) **Max**, Trostberg, Bavaria, 1770—Altötting, 1855; organist and composer. (3) **K.**, Dessau, 1784—Schaffhausen, 1855; ct.-flutist, conductor and composer. (4) **F. A. E.**, inv., 1835, the unsucc. "pupftre-improvisateur" (v. D. D.), and pub. a method.

Kel'lermann, (1) Berthold, b. Nürnberg, March 5, 1853; pianist; pupil of his parents and of Liszt; 1878–81 Wagner's secretary; 1882, teacher Munich R. Mus. Sch.; conductor and ct.-pianist. (2) **Chr.**, Randers, Jutland, 1815—Copenhagen, 1866; 'cellist and composer.

Kel'ley, Edgar Stillman, b. Sparta, Wis., April, 14, 1857; one of the most original and brilliant of American composers; pupil of F. W. Merriam, Clarence Eddy, and N. Ledochowski (Chicago), and 1876–80 of Seifriz (comp.), Krüger and Speidel (pf.) and Fr. Finck (org.), at Stuttgart; organist at Oakland and San Francisco, Cal.; cond. comic opera, 1890–91; teacher pf., org., and comp. in various schools; lately N. Y. Coll. of Mus.; critic for the *Examiner*, San Francisco, 1893–95; and essayist for various periodicals; since 1896 lecturer on music for the Univ. of New York; 1901–02 at Yale University; c. "*Gulliver*," humorous symph.; Chinese suite, "*Aladdin*," for orch.; comic opera, "*Puritania*" (Boston, 1892); succ. incid. music to *Macbeth* and to *Ben Hur*, both for chorus and orch.; string-quartet, op. 1 (MS.); "*Wedding-Ode*," for tenor solo, male chorus and orch. (MS.); 6 songs, "*Phases of Love*"; notable songs, "*Eldorado*" and "*Israfel*," and others.

Kel'lie, Lawrence, b. London, April 3, 1862; tenor and composer; studied at R. A. M. and with Randegger; début Covent Garden, 1886.

Digitized by Google

Kell'ner, (1) **David,** dir. German ch. and Th. at Stockholm, 1732. (2) **Jn. Peter,** Grafenroda, Thuringia, 1705—1788; organist and composer. (3) **Jn. Chp.,** Grafenroda, 1735—Cassel, 1803; son of above; ct.-organist and dram. composer. (4) **G. Chr.,** d. Sept., 1808; teacher and writer at Mannheim. (5) **Ernst Aug.,** Windsor, England, 1792—London, 1839; probably a grandson of (3); barytone, pianist and organist.

Kel'logg, Clara Louise, b. Sumterville, S. C., July, 1842; noted soprano; 1856–61, studied in New York; début Acad. of Mus. (1861); début, London, at H. M's. Th. (1867), as Margherita, with great succ.; sang in many capitals.

Kel'ly, Michael, Dublin, 1762—Margate, 1826; tenor and dram. composer; friend of Mozart; wrote musical "Reminiscences."

Kel'way, (1) **Thos.,** d. 1749; Engl. organist and composer. (2) **Joseph,** d. 1782; bro. of above; organist, harpsichordist, and composer.

Kem'ble, Adelaide, b. 1814; retired 1843; daughter of the actor Chas. Kemble; operatic singer.

Kemp, (1) **Jos.,** Exeter, 1778—London, 1824. organist and composer. (2) **Robert** (called "Father Kemp"), Wellfleet, Mass., 1820 — Boston, 1897; organised and cond. pop. "Old Folks' Concerts"; wrote autobiography.

Kemp'is, Nicholas A., organist and composer at Brussels, 1644–50.

Kemp'ter, (1) **K.,** Limbach, Bavaria, 1819—Augsburg, 1871; conductor. (2) **Lothar,** b. Lauingen, Bavaria, Feb. 5, 1844; cond., professor, and dram. composer; son and pupil of (3) **Fr. K.** (music-teacher); studied Munich Univ., then with Rheinberger; chorus-dir.; since 1886 prof. of mus. theory, Zürich Mus. Sch.

Ken'dall, J., organist and composer, London, 1780.

Kenn, P., German horn-virtuoso and composer; 1782 at Paris.

Ken'nedy, David, Perth, 1825—1886; singer.

Kent, Jas., Winchester, Engl., 1700—1776; organist and composer.

Kepler (kā'-plĕr), **Jns.,** Weil, Würtemberg, 1571—Ratisbon, 1630; astronomer; writer.

Kerle (kĕrl), **Jacques de,** b. Ypres, Flanders, 16th cent.; conductor and composer.

Kerl(l) (Kherl, Cherl), Jn. Caspar, Gaimersheim, near Ingolstadt, 1621—Munich, Feb. 13, 1693; organist, ct.-conductor, teacher, and notable composer of the "Missa nigra" (all in black notes), etc.

Kes (kās), **Willem,** b. Dordrecht, Holland, Feb. 16, 1856; violinist; pupil of Böhm, etc., then of David, and, under royal patronage, of Wieniawski, and Joachim; 1876, leader Park Orch. and Felix Meritis Soc., Amsterdam; then cond. "Society" concerts, Dordrecht; 1883–95 cond. at Amsterdam; 1895 Glasgow orch.; 1898 cond. Philh. and dir. Moscow Cons.

Kes'sel, Fz., th.-cond., 1889, at Freiburg-in-the-Breisgau; c. a symph. and succ. opera, "*Die Schwestern*" (Trier, 1895).

Kess'ler, (1) **Fr.,** preacher and writer. (2) **Fd.,** Frankfort-on-Main, 1793—1856; violinist and composer. (3) (rightly **Kötzler**) (kĕts'-lĕr), **Jos. Chp.,** Augsburg, 1800 — Vienna, 1872; teacher, organist and composer.

Ket'ten, H., Baja, Hungary, 1848—Paris, 1883; pianist and composer.

Kettenus (kĕt-tā'-noos) (or kĕt-nüs), **Aloys,** Verviers, 1823 — London, 1896; violinist and dram. composer.

Ketterer (kĕt-tü-rā), **Eugène,** Rouen, 1831—Paris, 1870; pianist and composer.

Keurvels (kür'-vĕls), **Edw. H. J.,** b. Antwerp, 1853; pupil of Benoît; till 1882, chorusm. Royal Th.; since cond. Nat. Flemish Th., Antwerp; c. operas, cantatas, etc.

Kewitsch (Kiewics) (kā'-vĭtsh or

Digitized by Google

kē'-vēch), **(Karl) Theodor,** b. Posilge, W. Prussia, Feb. 3, 1834; son and pupil of an organist; studied with Maslon; oboist, then teacher and organist in different towns; pensioned 1887, then editor, etc.

Kiel (kēl), **Fr.,** Puderbach, near Siegen (Rh. Prussia), Oct. 7, 1821—Berlin, Sept. 14, 1885; notable teacher and composer of classic sch.; self-taught as pianist and composer; vln.-pupil of Prince Karl von Wittgenstein and later, on stipend from Fr. Wm. IV., studied with Dehn; lives in Berlin; 1868 "Royal Prof."; c. oratorios, etc.

Kiene (kē'-nĕ). Vide BIGOT.

Kienle (kēn'-lĕ), **Ambrosius,** b. Siegmaringen, May 8, 1852; Benedictine monk and writer.

Kienzl (kēnts'-'l), **Wm.,** b. Waizenkirchen, Upper Austria, Jan. 17, 1857; pupil of Buwa, Uhl, Remy, Mortier de Fontain, Jos. Krejci, and later, Liszt; 1879 Dr. Phil. at Vienna; 1880 lectured at Munich; 1881–82 toured as pianist; 1883–84 chief cond. of German Opera, Amsterdam; 1886 m. the concert-singer Lili Hoke; 1886–90 dir. Styrian Musikverein at Graz and cond.; 1890–92, 1st cond. Hamburg Opera; 1892–93, at Munich; 1899–1901 at Graz as composer. His first opera "*Urvasi*" (Dresden, 1886) was succ., as was "*Heilmar, der Narr*" (Munich, 1892), and still more so "*Der Evangelimann*"; c. also "*Heilmann the Fool,*" "*Don Quichote,*" a "musical tragi-comedy"; he finished Jensen's "*Turandot,*" and c. also 90 songs, etc.

Kiesewetter (kē'-zĕ-vĕt-tĕr), **Raphael G.** (Edler von Wiesenbrunn), Holleschau, Moravia, 1773—Baden, near Vienna, 1850; important coll. of mus. MSS. and historian of many obscure periods, etc.; later ennobled.

Kiewics. Vide KEWITSCH.

Kim'ball, Josiah, Topsfield, Mass., 1761—1826; teacher and composer of psalm-tunes, etc.

Kind (kĭnt), **J. F.,** Leipzig, 1768—Dresden, 1843; librettist of "*Der Freischütz,*" afterwards composer.

Kindermann (kĭnt'-ĕr-măn), (1) **Jn. Erasmus,** b. Nürnberg, 1616—after 1652; organist and composer. (2) **Aug.,** Potsdam, 1817—Munich, 1891; barytone. (3) **Hedwig,** daughter of above. Vide REICHER, K.

King, (1) **Wm.,** 1624—1680; Engl. organist and composer. (2) **Robt.,** d. after 1711; Engl. composer. (3) **Chas.,** Bury St. Edmunds, 1687—London, 1748; composer. (4) **Matthew Peter,** London, 1773—1823; theorist and dram. composer. (5) **Oliver A.,** b. London, 1855; pianist; pupil of W. H. Holmes, and Reinecke, Leipzig Cons.; pianist to the Princess Louise, 1879; toured Canada and New York; 1899 pf.-prof. at R. A. M.; c. cantatas, 147th Psalm, with orch. (Chester Festival, 1888), a symphony, "*Night.*" (6) **Julie.** Vide RIVE-KING.

Kink'el, Johanna (née **Mockel,** divorced **Matthieux**), Bonn, 1810; London, 1858; writer and dram. composer.

Kipke (kĭp'-kĕ), **K.,** b. Breslau, Nov. 20, 1850; editor.

Kip'per, Hn., b. Coblenz, Aug. 27, 1826; pupil of Anschütz and H. Dorn; teacher and critic at Cologne; c. operettas.

Kircher (kĕrkh'-ĕr), **Athanasius,** Geisa (Buchow?), near Fulda, 1602—Rome, 1680; Jesuit archæologist and coll. of airs, some of them supposed to have curative effects.

Kirchl (kĕrkh'-'l), **Ad.,** b. Vienna, June 16, 1858; choirm. "Schubertbund," Vienna; c. male choruses, etc.

Kirchner (kĕrkh'-nĕr), (1) **Fz.,** b. Potsdam, Nov. 3, 1840; pianist; pupil Kullak's Acad., where he taught 1864–89, then in the Mädchenheim sch., Berlin; c. pf.-pcs., etc. (2) **Hn.,** b. Wolfis, Thuringia, Jan. 23, 1861; concert-tenor, and composer at Berlin. (3) **Theodor,** b. Neukirchen,

Digitized by Google

near Chemnitz, Saxony, Dec. 10, 1824; pupil of J. Knorr (pf.), K. F. Becker (org.), Jn. Schneider, and at Leipzig Cons.; 1843–62, organist Winterthur; 1862–72, teacher Zurich Mus. Sch., and cond.; 1873–75, dir. Würzburg Cons., Leipzig; 1883, Dresden; 1890, Hamburg; c. 90 pf.-pcs., etc.

Kirk'mann, (1) **Jacob** (rightly **Kirchmann**), d. London, 1778; founder (before 1740) of the firm of harpsichord-makers, K. & Son, the "son" being his nephew, (2) **Abraham K.** (3) **Jan.**, b. Holland, d. Norwich, 1799; organist and composer, London, 1782.

Kirnberger (kĕrn'-bĕrkh-ĕr), **Jn. Ph.**, Saalfeld, Thuringia, 1721 — Berlin, 1783; eminent theorist, conductor and composer.

Kist (kĕst), **Florent Corneille (Florens Cornelius)**, Arnheim, 1796—Utrecht, 1863: horn-player and flutist; editor, conductor and composer.

Kist'ner, (1) **Fr.**, Leipzig, 1797—1844; pub. His son (2) **Julius** succeeded him. (3) **Cyrill,** b. Grossaitingen, near Augsburg, March 12, 1848; school-teacher; studied with Wüllner, Rheinberger, and Fr. Lachner; 1883 teacher Sondershausen Cons.; since 1885 lives in Bad Kissingen as principal of a sch., pub. of text-books, incl. "*A Harmony, based on Wagner,*" etc.; c. 2 operas; a succ. "musical comedy" "*Eulenspiegel*" (Würzburg, 1893); etc.

Kitch'iner, Wm., London, 1775—1827; a wealthy physician; writer and dram. composer.

Kittel (kĭt'-tĕl), **Jn. Chr.**, Erfurt, Feb. 12, 1732—May 9, 1809; J. S. Bach's last pupil; organist in Erfurt; famous but ill-paid virtuoso and teacher.

Kittl (kĭt'-'l), **Jn. Fr.**, b. Schloss, Worlik, Bohemia, 1806—Lissa, 1868; conductor and dram. composer.

Kitzler (kĭts'-lĕr), **Otto,** b. Dresden, March 16, 1834; pupil of Schneider, Otto, and Kummer ('cello), later of Servais and Fétis, Brussels Cons.; 'cellist in opera-orchs. at Strassburg and Lyons; cond. at various theatres; 1868 dir. Brunn Mus. Soc. and Mus. Sch., also cond. of the Männergesangverein; pub. orch.-mus., pf.-pcs., etc.

Kjerulf (k'yā'-roolf), **Halfdan,** Sept. 17, 1818—Christiania, Aug. 11, 1868; teacher and composer; gave up theology for music; studied at Leipzig; settled in Christiania; c. songs and pf.-pcs.

Klafsky (Lohse-Klafsky) (kläf'-shkĭ), **Katharina,** St. Johann, Hungary, 1855—Hamburg, 1896; sopr.; pupil of Mme. Marchesi; sang in comic opera chorus, later leading Wagnerian rôles in Europe and America; m. Otto Lohse.

Klauser (klow'-zĕr), (1) **K.**, b. of Swiss parents, St. Petersburg, Aug. 24, 1823; chiefly self-taught; 1850, New York; 1856, Mus.-Dir. Farmington Cons.; editor. (2) **Julius,** b. New York, July 5, 1854; pupil of Wenzel, Leipzig Cons.; mus.-teacher, Milwaukee; pub. "*The Septonate and the Centralization of the Tonal System*" (1890).

Klauwell (klow'-vĕl), (1) **Ad.**, Langensalza, Thuringia, 1818 — Leipzig, 1879; teacher, writer, etc. (2) **Otto,** b. Langchsalza, April 7, 1851; nephew of above; pupil of Schulpforta, and at Leipzig Cons.; Dr. Phil.; 1875 prof. Cologne Cons.; since 1885, dir. Teachers' Seminary; writer and dram. composer.

Klee (klā), **L.**, b. Schwerin, April 13, 1846; pupil of Th. Kullak, and until 1875, teacher Kullak's Acad., then dir. of his own sch.; "Musik-Direktor," writer and editor.

Kleeberg (klā-bĕr), **Clotilde,** b. Paris, June 27, 1866; pianist; pupil of Mmes. Retz and Massart at the Cons., won 1st prize; début, at 12, with Pasdeloup orch.; toured Europe with great succ.; 1894, Officier de l'Académie.

Kleemann (klā'-măn), **K.**, b. Rudolstadt, Sept. 9, 1842; pupil of Müller;

Digitized by Google

1878, studied in Italy; then 2nd opera cond. and ct. mus.-dir. Dessau; c. 2 symphonies, etc.

Kleffel (klĕf'-fĕl), **Arno,** b. Possneck, Thuringia, Sept. 4, 1840; studied Leipzig Cons., and with Hauptmann; 1863–67, dir. Riga Mus. Soc.; then th. cond. in Cologne; later teacher of theory, Stern's Cons., Berlin; 1895, professor; c. opera, Christmas legend, overtures, etc.

Klein (klīn), (1) **Jn. Jos.,** Arnstadt, 1740—Kahla, near Jena, 1823; writer. (2) **Bd.,** Cologne, 1793—Berlin, 1832; teacher and composer. (3) **Joseph,** 1802—62, bro. of above; lived as composer in Berlin and Cologne. (4) **Bruno Oscar,** b. Osnabrück, Hanover, June 6, 1858; son and pupil of (5) **Carl K.** (organist Osnabrück Cath.); (4) studied at Munich Cons.; 1878, gave concerts in America; 1883, New York; 1884, chief pf.-teacher Convent of the Sacred Heart; also, 1884–94, organist St. Francis Xavier, and 1887–92, prof. of cpt. and comp. Nat. Cons.; 1894–95, gave concerts in Germany; prod. succ. gr. opera, "*Kenilworth*" (Hamburg, 1895), vln.-sonata, etc. (6) **Hermann,** b. Norwich, Eng.; critic and teacher; studied law; 1874 singing with Manuel Garcia; 1881–1901, critic London *Sunday Times;* 1887, prof. of singing at Guildhall; 1896, dir. opera-class (vice Weist Hill); 1902, New York.

Kleinmichel (klīn'-mĭkh-'l), (1) **Hermann**; (?) 1816—Hamburg, 1894; bandmaster. (2) **Richard,** Posen, Dec. 31, 1846—Sept., 1901; son and pupil of above; studied also at Hamburg and at Leipzig Cons.; teacher, Hamburg; 1876, Leipzig; 1882, mus. dir. City Th.; c. 2 operas; 2 symphonies; chamber-music, valuable études, etc.; m. a dramatic soprano, (3) **Clara Monhaupt.**

Klengel (klĕng'-ĕl), (1) **Aug. Alex.** ("Kanon-Klengel"), Dresden, 1784—1852; organist and composer of an attempt to rival Bach's "Well-tempered Clavichord," etc. (2) **Paul,** b. Leipzig, May 13, 1854; pianist and violinist; Dr. phil., Leipzig; 1881–86, cond., Leipzig, "Euterpe" concerts; 1888–93, 2nd ct.-cond., Stuttgart; cond. "Arion," Leipzig; 1898, New York. (3) **Julius,** b. Leipzig, Sept. 24, 1859; bro. of above; 'cellist, pupil of Emil Hegar ('cello) and Jadassohn (comp.); 1st 'cello in Gewandhaus Orch., and teacher at the Cons.; composer.

Kliebert (klē'-bĕrt), **K.,** b. Prague, Dec. 13, 1840; pupil of Rheinberger and Wüllner, Munich; 1876, dir. R. Sch. of Mus., Würzburg.

Klinck'erfuss (-foos), **Johanna,** b. Hamburg, March 22, 1856; pupil of Beer and Liszt; notable ct.-pianist.

Klindworth (klĭnt'-vôrt), **K.,** b. Hanover, Sept. 25, 1830; pianist, eminent teacher and editor; self-taught pianist; at 6 played in public; at 17, cond. of an opera-troupe; 1849, teacher at Hanover; 1852, a Jewish woman advanced him money to study with Liszt; 1854, music-début, London; Wagner admired him, and they became friends. 1854–68, he gave concerts and lessons, London; then pf.-prof. Imp. Cons. Moscow; while here he completed two monumental works, his pf.-scores of Wagner's "*Ring des Nibelungen,*" and a rev. ed. of Chopin. 1882–92, cond. at Berlin the Wagnerverein and (with Joachim and Wüllner) the Philharm. Concerts. Est. a "Klavierschule" (Sch. of Pf.-playing), later united with the Scharwenka Cons., 1893, when he retired to Potsdam; composed piano-pieces.

Kling, H., b. Paris, Feb. 17, 1842; prof. Geneva Cons. and teacher in city schools; writer and dram. composer.

Klingenberg (klĭng-ĕn-bĕrkh), **Fr. Wm.,** b. Sulau, Silesia, June 6, 1809; 1840–85, cantor, Peterskirche, Görlitz; c. a symphony, etc.

Klitzsch (klĭtsh), **K. Emanuel,**

Digitized by Google

Schonhaide, Saxony, 1812—Zwickau, 1889; writer and composer.

Klosé (klô-zā), **Hyacinthe Eléonore,** Isle of Corfu, 1808—Paris, 1880; clarinettist and prof., Paris Cons.; composer.

Klous (kloos), **Augusta** (stage-name **Doria**); b. Boston, U. S. A.; contralto; pupil of Hey, Berlin, 1895, Vannuccini, Florence, and Bax, Paris; début, Monte Carlo, 1899, taking name "Doria"; has sung at Brussels and Rouen.

Klotz (klôts), family of Bavarian violin-makers at Mittenwald. The first (1) **Ægidius,** sen., the best; his son (2) **Matthias** (ca. 1660—96). Matthias's sons were (3) **Sebastian** and (4) **Joseph,** and their sons (5) **Georg,** (6) **Karl,** (7) **Michael,** and (8) **Ægidius, Jr.**

Klughardt (klookh'-härt), **Aug. (Fr. Martin),** b. Köthen, Nov. 30, 1847; pupil of Blassmann and Reichel, Dresden; ct.-cond. at Neustrelitz and later at Dessau; prod. 4 operas, the notable symphonic poem, "*Leonore*"; 3 symph. (1. "*Waldweben*"), overtures "*Im Frühling*"; "*Sophonisbe,*" "*Siegesouvertüre,*" and "*Festouvertüre,*" etc.

Knabe (k'nä'-bĕ), (1) **Wm.,** Kreuzburg, Prussia, 1803—Baltimore, 1864; founder of pf.-factory at Baltimore, Md.; succeeded by his sons (2) **William** (1841—89) and (3) **Ernest,** and they by (4) **Ernest J.** (b. July 5, 1869) and (5) **Wm.** (b. March 23, 1872).

Knauth (knowt). Vide FRANZ, ROBT.

Knecht (knĕkht), **Justin H.,** Biberach, Würtemberg, Sept. 30, 1752—Dec. 1, 1817; rival of Vogler as organist, and important theorist, conductor and composer.

Kneisel (knī'-zĕl), **Fz.,** b. of German parents in Roumania, 1865; violinist; pupil of Grün and Hellmesberger, Vienna; *Konzertmeister,* Hofburg Th.-Orch.; then of Bilse's Orch., Berlin; since 1885, leader and soloist, Boston Symphony Orch.; 1887, founded the "Kneisel Quartet," which has played with greatest succ. in America and Europe; 1902, cond. Worcester (Massachusetts) Festival.

Kniese (knē'-zĕ), **Julius,** b. Roda, near Jena, Dec. 21, 1848; pianist and organist; pupil of Stade, at Altenburg, Brendel and C. Riedel, Leipzig; 1884–89, mus.-dir. at Aix; 1882, chorusm. at Bayreuth, where he lived; 1889, dir. Preparatory Sch. for Stage-Singers; c. opera, "*König Wittichis*"; symphonic poem, "*Frithjof,*" etc.

Knight (nīt), **Jos. Philip,** Bradford-on-Avon, 1812—Great Yarmouth, 1887; organist and composer of songs incl. "*Rocked in the Cradle of the Deep.*"

Knorr (knôr), (1) **Julius,** Leipzig, 1805—1861; pf.-teacher and deviser of standard rudimentary exercises; pub. "*Methods,*" etc. (2) **Ivan,** b. Mewe, West Prussia, Jan. 3, 1853; studied Leipzig Cons. with Richter, Reinecke; 1883, prof. of theory, Hoch Cons. Frankfort-on-Main; c. 2 suites, etc.

Kny'vett, (1) **Chas.,** England, 1752—London, 1822; tenor and organist. (2) **Chas.,** 1773—1852; son of above; organist and teacher. (3) **Wm.,** 1779—Ryde, 1856; bro. of above; composer and conductor.

Kobbé (kôb-bā), **Gustav,** b. New York, March 4, 1857; studied pf. and comp. with Adolf Hagen, Wiesbaden; later with Jos. Mosenthal, New York; 1877, graduated Columbia Coll.; 1879, Sch. of Law; lives in Morristown, N. J.; pub. essays in leading magazines and newspapers; also "*Wagner's Life and Works*" (N. Y., 1890), "*The Ring of the Nibelung*" (1889), "*Plays for Amateurs*" (1892), "*My Rosary and other Poems*" (1896), "*New York and its Environs*" (1891); teacher; pub. a few songs.

Kobelius (kō-bā'-lĭ-oos), **Jn. Augustin,** Wählitz, near Halle, 1674—Weisenfels, 1731; ct.-cond. and dram. composer.

Digitized by Google

Koch (kōkh), (1) **H. Chp.**, Rudolstadt, 1749—1816; violinist; writer and composer. (2) **Eduard Emil**, Schloss Solitude, near Stuttgart, 1809—Stuttgart, 1871; writer. (3) **Emma**, b. Mayence; pianist; pupil of Liszt, Moskowski, etc.; since 1898, teacher Stern Cons. (4) **Fr.**, b. Berlin, 1862; pupil of the Hochschule; conductor, 'cellist and c. of 2 operas, "*Die Halliger*" and "*Lea*" (Cologne, 1896), etc.

Köchel (kĕkh'-l), **L.** Ritter **von**, Stein-on-Danube, Lower Austria, 1800—Vienna, 1877; writer.

Kocher (kōkh'-ĕr), **Conrad**, Ditzingen, near Stuttgart, 1786—Stuttgart, 1872; mus.-dir. and dram. composer.

Kocian (kō'-tsĭ-ăn), **Jaroslav**, b. Wildenschwert, Bohemia, Feb. 22, 1884; violinist, son and pupil of a school-teacher; studied violin at 3½ years; at 12, Prague Cons. under Sevcik (vln.), and Dvôrák (comp.); début, 1901; has toured Europe with much succ.; 1902, America.

Koczalski (kō-chäl'-shkĭ), **Raoul (Armand G.)**, b. Warsaw, Jan. 3, 1885; studied pf. with his mother; then with Godowski at Warsaw; at 4 played in public with great succ.; at 7, played at Vienna, St. Petersburg, etc., 600 concerts up to 1892; ct.-pianist to the Shah of Persia, with annuity of 3,000 francs; c. 1-act operas, "*Hagar*," "*Rymond*," etc.

Koemmenich (kĕm'-mĕ-nĭkh), **Louis**, b. Elberfeld, Germany, Oct. 4, 1866; pupil of Anton Krause, Barmen and at Kullak's Acad. 1890, New York, as conductor and teacher; since 1894, cond. Brooklyn Sängerbund; 1898, organised an Oratorio Soc.; c. a cantata, male choruses, etc.

Koenen (kā'-nĕn), **Fr.**, Rheinbach, near Bonn, 1829—Cologne, 1887; conductor and composer.

Kofler (kôf'-lĕr), **Leo**, b. Brixen, Austrian Tyrol, March 13, 1837; from 1877, organist and choirm. of St. Paul's Chapel, New York; writer and composer.

Kogel (kō'-gĕl), **Gv.**, b. Leipzig, Jan. 16, 1849; pupil of the Cons.; th.-cond. various cities; 1891–1902, cond. Museum Concerts, Frankfort; editor and composer.

Köhler (kā'-lĕr), (1) **Ernst**, Langenbielau, Silesia, 1799—Breslau, 1847; organist and composer. (2) **(Chr.) Louis (H.)**, Brunswick, 1820—Königsberg, 1886; pianist, teacher and dramatic composer, also notable critic.

Kohut (kō-hoot'), **Ad.**, b. Mindszent, Hungary, Nov. 10, 1847; lives in Berlin; writer.

Kohout (kō-hoot'), **Fz.**, b. Hostin, Bohemia, May 5, 1858; pupil of Skuhersky, Prague Org.-Sch.; now conductor "Deutsches Th." at Prague, and organist Weinberger synagogue; c. v. succ. 1-act (German) opera "*Stella*" (Prague, 1896), etc.

Kolbe (kōl'-bĕ), **Oskar**, Berlin, 1836—1878; composer and writer.

Kolff (kôlf), **J. Van Santen**, Rotterdam, 1848—Berlin, 1896; writer.

Kolling (kôl'-lĭng), **K. W. P.**, b. Hamburg, Feb. 28, 1831; teacher, and composer of v. succ. operetta, "*Schmetterlinge*" (1891, Hamburg).

Kollmann (kôl'-măn), **Aug. Fr. K.**, Engelbostel, Hanover, 1756—London, 1824; organist, theorist and composer.

Kömpel (kĕm'-pĕl), **Aug.**, Brückenau, 1831—Weimar, 1891; violinist.

Königslöw (kā'-nĭkhs-lāv), (1) **Jn. Wm. Cornelius von**, Hamburg, 1745—1833; organist and composer. (2) **Otto Fr. von**, b. Hamburg, Nov. 13, 1824; pupil of Fr. Pacius and K. Hafner, and at Leipzig Cons.; toured for 12 years; 1858–81, leader Gurzenich Orch., Cologne; vice-dir. and vln.-prof. at the Cons.; Royal Prof.; retired to Bonn.

Koning (kō'-nĭng), **David**, Rotterdam, 1820—Amsterdam, 1876; pianist, conductor and composer.

Konradin (kōn'-rät-ēn), **K. Fd.**, St. Helenenthal, near Baden, 1833—Vienna, 1884; dram. composer.

Digitized by Google

Kontski (kônt'-shkē), (1) **Antoine de,** b. Cracow, Oct. 27, 1817; pianist; pupil of Markendorf and Field; made v. succ. tours; teacher, London; lived in Buffalo, N. Y.; at 80 toured round the world; c. an opera, an oratorio; symph.; very florid and pop. pf.-pcs., incl. "*Le Réveil du Lion*," etc. (2) **Chas.,** 1815—Paris, 1867; violinist. (3) **Apollinaire de,** Warsaw, 1825—1879; violinist; bro. and pupil of (2). (4) **Stanislas,** b. Cracow, Oct. 8, 1820; bro. of above; vln.-teacher and composer, Paris.

Kopecký (kō-pĕt'-skē), **Ottokar,** b. Chotebor, Bohemia, April 29, 1850; violinist; pupil of Prague Cons.; leader Philh. Orch., cond. "Shaeffer" Orch., and teacher in the Cons., Hamburg; now ct.-cond. to King of Greece.

Kopylow (kō'-pē-lôf), **Alex,** b. St. Petersburg, 1854; studied in the Imp. Chapel, where he is now vocal teacher; c. orch.- and pf.-pcs., etc.

Korbay (kôr'-bä-ē), **Francis Alex,** b. Pesth, Hungary, May 8, 1846; tenor; pupil of Roger, and pf.-pupil of Liszt; 1865–68, Hungarian Opera, Pesth; toured as pianist; since 1871 New York as teacher of voice and pf.; composer.

Korn, Mrs. **Clara A.,** teacher and composer; lives Orange, New Jersey, U. S. A.

Körner (kĕr'-nĕr), (1) **Chr. Gf.,** Leipzig, 1756—Berlin, 1831; composer. (2) **Gotthilf Wm.,** Teicha, near Halle, 1809 — Erfurt, 1865; publisher.

Koschat (kō'-shät), **Thos.,** b. Viktring, near Klagenfurt, Aug. 8, 1845; studied science at Vienna; joined the ct.-opera chorus, soon became leader; 1874, joined cath.-choir; 1878, the Hofkapelle. 1871, he began the pub. of original poems in Carinthian dialect, which he set to music for male quartets; these have had great popularity. 1875, founded the famous "Kämthner Quintett"; prod. 4-act "Volksstück mit Gesang," "*Die Rosenthaler Nachtigall*," and succ. "Singspiel "*Der Burgermeister von St. Anna*" (Prague, 1893), etc.

Köselitz (kā'-zĕ-lĭts), **H.,** b. Annaberg, Saxony, 1854; pupil of Richter, Leipzig Cons. and Nietzsche, Basel, lived in Italy; under the name "**Peter Gast**" prod. opera, "*Die Heimliche Ehe*" (Danzig, 1891).

Kosleck (kôs'-lĕk), **Julius,** b. Neugard, Pomerania, Dec. 3, 1835; trumpet- and cornet-virtuoso; member of the royal band, Berlin; teacher.

Kossak (kôs'-säk), **Ernst,** Marienwerder, 1814—Berlin, 1880; writer.

Kossmaly (kôs'-mä-lē), **Karl,** (?) 1812—Stettin, 1893; teacher, conductor and writer.

Köstlin (kĕst'-lēn), (1) **K. Rheinhold,** Urach, Würtemberg, 1819—1894; prof. and writer. (2) **H. Ad.,** b. Tübingen, Oct. 4, 1846; preacher; 1875 he united the choirs of three towns, which became in 1877 the Würtemberg Evangelical "Kirchengesangverein," and which he cond.; 1891, Darmstadt; writer.

Kotek (kō'-tĕk), **Jos.,** Kamenez-Podolsk, Govt. of Moscow, 1855—Davos, Switz., 1885; violinist, teacher and composer; c. vln.-pcs.

Kothe (kō'-tĕ), (1) **Bd.,** Gröbnig, Silesia, 1821 — Breslau, 1897; teacher and composer. (2) **Aloys,** b. Gröbnig, 1828 — Breslau, 1868; bro. of above; teacher and composer. (3) **Wm.,** b. Gröbnig, Jan. 8, 1831; bro. of above; pupil of R. Orgel-Inst., Berlin, since 1871; teacher, writer and composer, Habelschwerdt, Silesia.

Kotthoff (kôt'-hôf), **Lawrence,** b. Eversberg, Dec. 11, 1862; pupil of Breslaur, Grunike, and Buchholz, Berlin; 1886, St. Louis, U. S. A.; critic and teacher.

Köttlitz (kĕt'-lĭts), (1) **Ad.,** Trier, 1820—Siberia, 1860; dir. and composer. His wife (2) **Clothilde** (née **Ellendt**), 1822–67, was an excellent singing-teacher.

Digitized by Google

Ko(t)že'luch (kôt'-zĕ-lookh or kō'-zhĕ-lookh), (1) **Jn. A.** (rightly **Jan Antonin**), Wellwarn, Bohemia, 1738—Prague, 1814; mus.-dir.; conductor and dram. composer. (2) **Ld. Anton,** Wellwarn, 1752—Vienna, 1811; pupil and cousin of above; conductor, teacher and composer.

Kotzolt (kôt'-tsôlt), **H.,** Schnellewalde, Upper Silesia, 1814—Berlin, 1881; conductor and composer.

Kotzschmar (kôtsh'-mär), **Hn.,** b. Finsterwalde, Germany, July 4, 1829; his father taught him various instrs.; studied also with his uncle Hayne and Jul. Otto, Dresden; in the opera-orch.; 1848, America, with Saxonia Band; since 1849 lives Portland, Me.; cond. "Haydn Assoc.," etc.

Kotzwara (kôts-vä'-rä), **Fz.,** b. Prague—suicide, Ireland, 1791; tenor-player and composer of "*Battle of Prague*," etc.

Kowalski (kō-väl'-shkĭ), **H.,** b. Paris, 1841; pianist and composer; pupil of Marmontel (pf.) and Reber (comp.); composer.

Kraft (kräft), (1) **Anton,** Rokitzan, 1752—Vienna, 1820; 'cellist and composer. (2) **Nicolaus,** Esterház, Hungary, 1778—Stuttgart, 1853; 'cellist and composer; son and pupil of above; became a member of the famous "Schuppanzigh Quartett." (3) **Fr.,** b. Feb. 12, 1807; son of above; for years 'cellist Stuttgart ct.-orch.

Král (kräl), **Jn. Nepomuk,** (?) 1826—Tulln, near Vienna, 1895 (?); bandmaster.

Krantz (kränts), **Eugen,** Dresden, 1844 — 1898; pianist and critic, teacher and composer.

Krause (krow'-zĕ), (1) **Chr. Gf.,** Winzig, 1719—Berlin, 1770; writer. (2) **Karl Chr. Fr.,** Eisenberg, Altenberg, 1781—Munich, 1832; writer. (3) **Theodor,** b. Halle, May 1, 1833; rector at Berlin; cond. Seiffert Soc.; R. Mus.-Dir., 1887; composer. (4) **Anton,** b. Geitham, Saxony, Nov. 9, 1834; at 6 pupil of cantor Dietrich; then of Fr. Wieck, Reissiger, and Spindler, Dresden, later Leipzig Cons., début, as pianist, Geitham, 1846; 1853–59, teacher and cond. Leipzig *Liedertafel;* 1859–97, dir. *Singverein* and the *Concertgesellschaft* (retired); 1877 Royal Mus.-Dir.; prof.; c. "*Prinzessin Ilse.*" "Rübezahl Legend." (5) (Prof. Dr.) **Eduard,** Swinemunde, 1837—Berlin, 1892; pianist, teacher and composer. (6) (Dr.) **Emil,** Schassburg in Transylvania, 1840 — Hamburg, 1889; barytone. (7) **Emil,** b. Hamburg, July 30, 1840; pupil of Leipzig Cons.; since 1860, teacher of pf. and theory at Hamburg; since 1885 at the Cons.; c. an Ave Maria at 6, etc. (8) **Martin,** b. Lobstedt, near Leipzig, June 17, 1853; pianist and teacher; son and pupil of a cantor, then studied with Fuchs Borna Teachers' Sem., and at Leipzig Cons.; toured Holland and Germany, then had nervous prostration 2 years; had the friendship and advice of Liszt for years; 1885, with Siloti and others, founded the Leipzig "Lisztverein;" 1892, professor; 1901, Munich Cons.

Kraushaar (krows'-här), **Otto,** Cassel, 1812—1866; writer and composer.

Krauss (krows), (1) Dr. **Felix,** b. Vienna, Oct. 3, 1870; bass; pupil of Stockhausen; sang *Hagen* and *Gurnemanz* at Bayreuth, 1899. (2) **Gabrielle Marie,** b. Vienna, March 24, 1842; soprano; pupil of Vienna Cons. and Marchesi; 1860–67, Vienna ct. opera; 1867 Th. des Italiens, Paris; 1875–86, Gr. Opéra, Paris; since then a teacher at Paris and officier d'Académie.

Krebs (kräps), (1) **Jn. L.,** Buttelstadt, Thuringia, 1713—Altenburg, 1780; organist and composer. (2) **Karl Aug.** (rightly, **Miedcke,** changed after adoption by his teacher the opera-singer **J. B. Krebs**), Nürnberg, 1804—Dresden, 1880; c. operas. (3) **Marie** (Frau **Brenning**), Dresden, Dec. 5, 1851—June 28, 1900; daughter of above; pianist

Digitized by Google

and teacher. (4) **K.**, b. near Hanseberg, Würtemberg, Feb. 5, 1857; studied R. Hochschule, Berlin; lives in Berlin as critic and writer.

Krečman. Vide KRETSCHMANN.

Krehbiel (krā'-bēl), **H. Edw.**, b. Ann Arbor, Mich., March 10, 1854; prominent American critic; studied law at Cincinnati, but entered journalism; 1874–78, mus.-critic Cincinnati *Gazette*; later editor New York *Mus. Review*, and since then critic of the *Tribune*; pub. many succ. books, incl. "*Studies in the Wagnerian Drama*," (1891); "*How to Listen to Music*" (1896); "*Annotated Bibliography of Fine Art*," with R. Sturgis (1897); "*Music and Manners in the 18th century*" (1898), etc.

Krehl (krāl), **Stephen**, b. Leipzig, July 5, 1864; studied Leipzig Cons. and Dresden Cons., 1889; teacher of pf. and theory, Carlsruhe Cons.; c. Charakterstücke, sonata, etc., for piano.

Kreipl (krī'-pl), **Jos.**, 1805—Vienna, 1866; tenor.

Kreisler (krīs'-lĕr), (1) **Jns.** Vide E. T. A. HOFFMANN. (2) **Fritz**, b. Vienna, Feb. 2, 1875; violinist; pupil of Massart and Delibes; début Paris; toured Europe and U. S.; lives in Vienna.

Kreissle von Hellborn (krīs'-lĕ fŏn hĕl'-bôrn), **H.**, Vienna, 1803—1869; writer; wrote "*Biog. of Schubert.*"

Krejči (krā'-chĕ), **Josef**, Milostin, Bohemia, 1822—Prague, 1881; organist and composer.

Krempelsetzer (krĕm'-p'l-zĕts-ĕr), **G.**, Vilsbiburg, Bavaria, 1827—1871; cond. and dram. composer.

Kremser (krĕm'-zĕr), **Eduard**, b. Vienna, April 19, 1838; from 1869, chorusm. the Vienna "Männergesangverein"; c. operettas, a cantata, with orch., famous "*Altniederländische Volkslieder*," and other part-songs, etc.

Krenn (krĕn), **Fz.**, Dross, Lower Austria, 1816—St. Andrä vorm Hagenthal, 1897; organist, composer and conductor.

Kretschmann (or **Krečman**) (krĕtch'-män), **Theobald**, b. Vinos, near Prague, 1850; solo 'cellist, Vienna ct.-opera.

Kretschmer (krĕtsh'-mĕr), (1) **Edmund**, b. Ostritz, Saxony, Aug. 31, 1830; pupil of Otto and Schneider, Dresden; ct.-organist; founder and till 1897 cond. the Cäcilia Singing-Soc., etc.; teacher in the R. "Kapellknaben-Institut," where his son (2) **Fz.** succeeded him; **E. K.** c. text and music of 2 important operas, "*Die Folkunger*" (Dresden, 1874) and "*Heinrich der Löwe*" (Leipzig, 1877); operetta, "*Der Flüchtling*" (Ulm, 1881); a romantic opera "*Schön Rohtraut*" (Dresden, 1887); "*Geisterschlacht*" (prize, Dresden, 1865); 3-part mass for male chorus (Brussels Acad. prize, 1868); an orch. suite "*Hochzeitsmusik*," etc.

Kretzschmar (krĕtsh'-mär) (**Aug. Ed.**), **Hermann**, b. Olberhau, Saxony, Jan. 19, 1848; organist and conductor; pupil of Otto at the Kreuzschule, Dresden, and at Leipzig Cons.; 1871 Dr. Phil. at Leipzig, with a thesis on notation prior to Guido d' Arezzo; then teacher of org. and harm. at the Cons. and cond. several societies; 1887, mus.-dir. of Leipzig Univ. and cond. "Paulus." 1888–97, cond. of the "Riedel-Verein," retired because of ill-health; 1890, prof., critic, lecturer and writer; c. org.-pcs. and part-songs.

Kreubé (krŭ-bā), **Chas. Frédéric**, Luneville, 1777—at his villa, near St. Denis, 1846; cond. at Paris Op. com.; c. 10 comic operas.

Kreu(t)zer (kroi'-tsĕr), (1) **Conradin**, Mosskirch, Baden, Nov. 22, 1780—Riga, Dec. 14, 1849; pupil of Riegard, Weibrauch and Albrechtsberger; toured as pianist; ct.-cond.; c. 30 operas, incl. "*Das Nachtlage von Granada*" (1834) and "*Jerry und Bätely*," still played, etc. His daughter (2) **Cäcilie** was an operatic singer. (3) (pron. in France, krŭt-zăr), **Rodolphe**, Versailles, Nov. 16, 1766;

Digitized by Google

—Geneva, Jan. 6, 1831; famous violinist to whom Beethoven dedicated the "*Kreutzer Sonata*"; son and pupil of a German violinist and of Stawitz; prof. at the Cons.; ct.-violinist to Napoleon and to Louis XVIII., 1802–26; prod. at Paris over 40 operas, incl. "*Lodoiska*," also collaborated with Rode and Baillot in a standard method and c. famous vln.-études, etc. (4) **Aug.**, Versailles, 1781 — Paris, Aug. 31, 1832; bro. of above, and 1826, his successor as vln.-prof. at the Cons.; composer. (5) **Léon (Chas. Fran.)**, Paris, 1817—Vichy, 1868. Son of (3); writer and composer.

Krieger (krē'-gĕr), (1) **Adam**, Driesen, Neumark, 1634—1666; ct.-organist and composer. (2) **(Jn.) Phillip**, Nürnberg, 1649—Weissenfels, 1725; ct.-organist, ct.-cond., and dram. composer. (3) **Jn.**, Nürnberg, Jan. 1, 1652—Zittau, July 18, 1736; famous contrapuntist; bro. and pupil of above, and his succ. as ct.-cond. (4) **Fd.**, b. Waldershof, Franconia, Jan. 8, 1843; studied Eichstatt Teachers Seminary and Munich Cons.; from 1867, teacher Normal Sch. at Ratisbon; writer and composer.

Kriesstein (krēs'-shtīn), **Melchior**, printer at Augsburg (1545).

Krigar (krē'-gär), **(Julius) H.**, Berlin, 1819—1880; pianist, conductor and composer.

Krisper (krē'-shpĕr), Dr. **Anton L.**, b. Graz, 1882; writer.

Krizkowsky (krēsh-kôf'-shkĭ), **Paul**, 1820—Brunn, 1885; Czech composer.

Kroeger (krā'-gĕr), **Ernest R.**, b. St. Louis, U. S. A., Aug. 10, 1862; at 5 studied pf. and vln.; lives St. Louis as teacher; c. a symph., 5 overtures, a fugue, etc.

Kroll (krôl), **Fz.**, Bromberg, 1820—Berlin, 1877; pianist and composer.

Krolop (krō'-lôp), **Fz.**, Troja, Bohemia, 1839—Berlin, 1897; bass.

Krommer (krôm'-mĕr), **Fz.**, Kamenitz, Moravia, 1760—Vienna, 1831; violinist, organist and conductor.

Kronach. Vide KLITZSCH.

Kronke (krônk'-ĕ), **Emil**, b. Danzig Nov. 29, 1865; pianist; pupil o Reinecke and Paul, Nicodé and Th Kirchner, Dresden; 1886 won pf. prize, Dresden Cons.; 1887, diploma of honour; editor of an edition o Liszt's complete works; also composer.

Krü(c)kl (krük'-'l), **Fz.**, Edispitz, Moravia, Nov. 10, 1841—Strassburg, Jan. 13, 1899; barytone, teacher and composer.

Krug (krookh), (1) **Fr.**, Cassel, 1812—Carlsruhe, 1892; op. barytone and dram. composer. (2) **Dietrich**, Hamburg, 1821—1880; pianist and composer. (3) **Arnold**, b. Hamburg, Oct. 16, 1849; son and pupil of above; studied also with Gurlitt and Reinecke; won Mozart scholarship, 1869; studied with Kiel and Ed. Franck, Berlin; 1872–77, pf.-teacher, Stern Cons.; won Meyerbeer scholarship, and studied in France and Italy; 1885, ct.-cond. at the Hamburg Cons.; pub. a symph., symph. prologue "*Otello*," and orch. suite; choral works, etc. (4) **(Wenzel) Jos.** (called **Krug-Waldsee**), b. Waldsee, Upper Swabia, Nov. 8, 1858; chiefly self-taught until 1872, then studied vln., pf., singing and comp. with Faiszt, at Stuttgart Cons.; 1882–89, cond. at Stuttgart; 1889, chorusm., mus.-dir. Municipal Th., Hamburg; 1892, th.-cond. various cities; 1889, Munich; 1900, Nürnberg; 1901, Magdeburg; c. important concert-cantatas, "*Dornröschen*," "*Hochzeitslied*," "*Geiger zu Gmund*" and "*Seebilder*"; succ. opera "*Astorre*" (Stuttgart, 1896); "secular oratorio" "*König Rother*," etc.

Krüger (krü'-gĕr), (1) **Eduard**, Lüneburg, 1807—Göttingen, 1885; prof. and writer. (2) **Wm.**, Stuttgart, 1820—1883; pianist, teacher and editor. (3) **Gl.**, Stuttgart, 1824—1895; bro. of above; harpist.

Kruis (krīs), **M. H. van**, b. Oude-

Digitized by Google

water, Holland, March 8, 1861; pupil of Nikolai at The Hague; 1884, organist, teacher and writer, Rotterdam; 1886, founded monthly "Het Orgel"; c. an opera "*De Bloem Van Island*," 3 symph., 8 overtures, etc.

Krumpholtz (kroomp'-hôlts), (1) **Jn. Bap.**, Zlonitz, near Prague, ca. 1745—Feb. 19, 1790; harpist and composer; he m. his 16-year old pupil, Frl. Meyer, a brilliant harpist; they gave concerts together, until her elopement, when he drowned himself in the Seine. (2) **Wenzel**, 1750—Vienna, 1817; bro. of above; violinist and composer.

Kruse (kroo'-zĕ), **Jn. S.**, b. Melbourne, Australia, March 31, 1859; violinist; pupil of Joachim; leader of the Philh. Orch., Berlin; 1892, leader, Bremen orchestra.

Kubelik (koo'-bĕ-lĭk), **Johann**, b. Michle, near Prague, July 5, 1880; prominent violinist; son and pupil of a Bohemian gardener; pupil for 6 years of Sevcik, Prague Cons.; studied later at Vienna; début there 1898; then toured Europe, played at Milan, London, 1900, and 1901 America with great success; 1902, London Philh. Society awarded him its Beethoven medal.

Kucharž (koo'-chärzh), **Jn. Bap.**, Chotecz, Bohemia, 1751—Prague, 1829; organist and conductor.

Kücken (kĭk'-'n), **Fr. Wm.**, Bleckede, Hanover, 1810—Schwerin, 1882; composer of operas and pop. songs; for some time cond. at Stuttgart.

Kuczynski (koo-chĕn'-shkĭ), **Paul**, b. 1846; Polish composer; pupil of von Bülow; c. succ. cantata "*Ariadne*."

Kudelski (koo-dĕl'-shkĭ), **K. Mat.**, Berlin, 1805—Baden-Baden, 1877; violinist, composer and conductor.

Kufferath (koof'-fĕr-ät), (1) **Jn. Hn.**, Mühlheim-on-the-Ruhr, 1797—Wiesbaden, 1864; conductor. (2) **Louis**, Mühlheim, 1811—near Brussels, 1882; pianist, teacher and composer. (3) **Hubert Fd.**, Mühlheim, June 11, 1818—Brussels, June 23, 1896; noted pianist; bro. and pupil of above; writer and composer. (4) **Maurice**, b. Brussels, Jan. 8, 1852. Son and pupil of (3); studied with Servais (père and fils) 'cello; 1873, editor "*Guide musicale*," later, proprietor; writer and translator under the name "**Maurice Reymont.**"

Küffner (kĭf'-nĕr), **Jos.**, Würzburg, 1776—1856; dram. composer.

Kugelmann (koo'-gĕl-măn), **Hans**, d. Königsberg, 1542; trumpeter and composer.

Kuhe (koo'-ĕ), **Wm.**, b. Prague, Dec. 10, 1823; pianist; pupil of Proksch, Tomaschek and Thalberg; 1845, London; from 1886 prof. the R. A. M.; composer.

Kuhlau (koo'-low), **Fr.**, Ülzen, Hanover, Sept. 11, 1786—Copenhagen, March 13, (18?), 1832; ct.-flutist, dram. composer, teacher and composer of important technical pf.-pcs., etc.

Kühmstedt (küm'-shtĕt), **Fr.**, Oldisleben, Saxe-Weimar, 1809—Eisenach, 1858; theorist, composer, writer and teacher.

Kuhnau (koo'-now), **Jn.**, Geysing, Saxony, April, 1667 (?)—Leipzig, June 5, 1722; pupil of Henry, Albrici and Edelmann; organist at the Thomaskirche, Leipzig, and 1700 cantor, before Bach; pub. the first sonata for harpsichord, of which he was a noted player; also famous Biblical sonatas; composer and writer.

Kühner (kü'-nĕr), **Konrad**, b. Marktstreufdorf, Meiningen, March 2, 1851; pupil Stuttgart Cons.; lives in Brunswick as teacher, writer and composer.

Kulenkampf (koo'-l'n-kämpf), **Gus.**, b. Bremen, Aug. 11, 1849; concert pianist and teacher; pupil of Reinthaler, Barth and Bargiel, Berlin Hochschule; organised the succ. "Kulenkampscher Frauenchor"; dir. Schwantzer Cons. at Berlin for a few years; c. succ. comic operas "*Der Page*" (Bremen, 1890) and "*Der*

Digitized by Google

Mohrenfürst" (Magdeburg, 1892); "*Die Braut von Cypern*" (Schwerin, 1897); male choruses, etc.

Kullak (kool'-läk), (1) **Theodor,** Krotoschin, Posen, Sept. 12, 1818—Berlin, March 1, 1882; eminent teacher; Prince Radziwill had him taught by the pianist Agthe; at 11 he played at a ct.-concert; studied with Dehn, Czerny, Sechter and Nicolai; then teacher to the royal family; 1846, ct.-pianist, Berlin; 1850, founded (with Julius Stern and Bern. Marx) the Berlin (later Stern) Cons.; 1855, resigned, established his famous "Neue Akademie der Tonkunst;" 1861, royal prof.; wrote standard works, "*Sch. of Octave-playing*," "*Seven Studies in Octave-playing*," etc.; c. a concerto, sonata and other brilliant pf.-pcs., etc., incl. "*Kinderleben.*" (2) **Ad.,** Meseritz, 1823—Berlin, 1862; bro. of above; writer and composer. (3) **Fz.,** Berlin, April 12, 1842; son and pupil of (1); studied with Wieprecht and Liszt; 1867, pf.-teacher and dir. orch.-class in Acad. of his father, on whose death he became dir. in 1890; writer; c. an opera "*Ines de Castro*" (Berlin, 1877), etc.

Kummer (koom'-m'r), (1) **Kaspar,** Erlau, 1795—Coburg, 1870; flute-virtuoso. (2) **Fr. Aug.,** Meiningen, Aug. 5, 1797—Dresden, May 22, 1879; notable 'cellist and composer for 'cello; wrote method. (3) **Alex.,** b. Dresden, July 10, 1850; son of above; pupil of Leipzig Cons., vln.-virtuoso; lives in England.

Kümmerle (kĭm'-měr-lĕ), **Salomon,** Malmsheim, near Stuttgart, 1838—Samaden, 1896; prof. and composer.

Kündinger (kĭn'-dĭng-ĕr), (1) **G. Wm.,** b. Königshofen, Bavaria, Nov. 28, 1800; 1831 Stadtcantor at Nordlingen; 1838, Nürnberg; composer of church music. His 3 sons, (2) **Alex,** b. Kitzingen, Feb. 13, 1827; ct.-violinist and composer, St. Petersburg. (3) **Kanut,** b. Kitzingen, Nov. 11, 1830; 'cellist, since 1849 in Munich ct.-orch.; and (4) **Rudolf,** b. Nordlingen, May 2, 1832; pianist; pupil of his father and Blumröder; since 1850 lives in St. Petersburg; teacher at the court and to the Empress; 1879 prof. at the Cons.; composer.

Kunkel (koonk'-'l), (1) **Fz. Jos.,** Drieburg, Hesse, 1804—Frankfort-on-Main, 1880; theorist and composer. (2) **K. Bros.,** music publishers, St. Louis, Mo.

Kuntze (koon'-tsĕ), **K.,** Trier, 1817—Delitzsch, Saxony, 1883; teacher and composer.

Kunz (koonts), **Konrad Max,** Schwandorf, Bav. Palatinate, 1812—Munich, 1875; conductor and composer.

Kunzen (koonts'-'n), (1) **Jn. Paul,** Leisnig, Saxony, 1696—Lübeck, 1770; organist and composer. (2) **Ad. K.,** Wittenberg, 1720—Lübeck, 1781; organist, pianist and composer. (3) **Fr. L. Æmilius,** Lübeck, 1761—Copenhagen, 1817; ct.-conductor and composer.

Kupfer-Berger (koop'-f'r-bĕrkh-'r), **Ludmilla,** b. Vienna, 1850; pupil of the Cons.; début Linz-on-Danube, 1868, then at the Berlin Ct.-opera; m. the Berlin merchant Kupfer; later at Vienna, ct.-opera as alternate with Materna.

Kurpinski (koor-pĭn'-shkĭ), **Karl (Kasimir),** Luschwitz, Posen, 1785—Warsaw, 1857; conductor and dram. composer.

Kurth (koort), **(Martin Alex.) Otto,** b. Triebel, Brandenburg, Prussia, Nov. 11, 1846; pupil of Haupt. Löschhorn, and Jul. Schneider, Berlin; since 1871, teacher Teachers' Seminary, Lüneburg; 1885, R. Mus.-Dir.; c. 3 operas, oratorio, advent cantata, with orch., symph., etc.

Kus'ser (or **Cous'ser**), **Jn. Siegmund,** Pressburg, ca. 1657—Dublin, 1727; conductor and dram. composer.

Küster (kĭs'-tĕr), **Hn.,** Templin, Brandenburg, 1817—Herford, Westphalia, 1878; ct.-organist, theorist, and composer.

Digitized by Google

Kwast (kwäst), **Jas.**, b. Nijkerk, Holland, Nov. 23, 1852; pianist; pupil of his father and Fd. Böhme; Reinecke and Richter, Kullak and Wuerst, Brassin and Gevaert, Brussels; 1874 teacher Cologne Cons.; 1883, Hoch Cons., Frankfort: composer.

L

Labarre (lă-băr), **Th.**, Paris, 1805—1870; harpist and dram. composer.

Labatt (lă-băt'), **Leonard**, Stockholm, 1838—1897; tenor.

Labitzky (lă-bĭt'-shkĭ), (1) **Jos.**, Schönfeld, near Eger, 1802 — Carlsbad, 1881; violinist. Two sons (2) **Aug.**, b. Petschau, Saxony, Oct. 22, 1832; pupil of Prague Cons., of David and Hauptmann, Leipzig; 1853, cond. and composer at Carlsbad. (3) **Wm.**, violinist; lives in Toronto, Canada.

Lablache (lă-blăsh), **Luigi**, son of French father and Irish mother, Naples, Dec. 6, 1794—Jan. 23, 1858; eminent bass, with powerful and flexible voice with compass ($E^{\flat}$ -e'); pupil of Valesi, pupil Cons. della Pietà; début Naples as buffo; later in heroic rôles throughout Europe; wrote "Méthode de chant."

Labor (lă'-bôr), **Josef**, b. Horowitz, Bohemia, June 29, 1842; a blind pianist and organist; pupil of Sechter and Pirkjer, Vienna Cons.; chamber-pianist and teacher of the princess of Hanover; c. a Paternoster with orch.; an Ave Maria in canon-form for female voices, etc.

Laborde. Vide DELABORDE.

Lachaume (lă-shōm), **Aimé**, b. Paris; pianist and composer; came to New York, 1890 (?); lives there as teacher, accompanist, cond. and composer of pantomimes, incid. mus., etc.

Lachmund (läkh'-moont), **Carl V.**, b. Booneville, Mo., U. S. A., 1854; at 13 studied in Cologne with Heller, Jensen and Seiss; then Berlin, also 4 years with Liszt at Weimar; c. trio (played by Berlin Philh. orch.), "*Japanese*" overture (perf. by Thomas and Seidl), etc.; lives in New York as teacher, conductor and composer.

Lachner (läkh'-nĕr), (1) **Theodor**, b. 1798; son of a poor organist at Rain, Upper Bavaria; organist at Munich. (2) **Thekla**, b. 1803; sister of above, organist at Augsburg. (3) **Christiane**, b. 1805; sister of above; organist at Rain. (4) **Fz.**, Rain, April, 2, 1804 — Munich, Jan. 20, 1890; half-brother of above; studied with Eisenhofer (comp.), and with Ett; 1882, organist Protestant Church, Vienna, and studied with Stadler, Sechter, and Weigl; a friend of Schubert and Beethoven; 1826, cond. Kärthnerthor Th.; 1834, Mannheim; 1836, the production of his D minor symph. at Munich won him the appointment of ct.-cond.; from 1852, was gen. mus. dir.; 1868 retired with pension in protest against the growing Wagnerianism at court; his eight orch. suites are his best work, showing his contrapuntal gifts at their best; he prod. 4 operas, 2 oratorios, 8 symphs., incl. the "*Appassionata*," chamber-music, etc. (5) **Ignatz**, Rain, Sept. 11, 1807—Hanover, Feb. 24, 1895. Bro. of (4) and his successor as organist, 1825. 2d cond. of court-opera, later ct.-mus.-dir., Stuttgart; 1858, ct.-cond., Stockholm; c. operas, pop. Singspiele, etc. (6) **Vincenz**, Rain, July 19, 1811—Carlsruhe, Jan. 22, 1893; bro. of above; his successor as organist and later successor of **Fz.**, as ct.-cond.; teacher and composer.

Lacknith (läk'-nĭt), **L. Wenzel**, b. Prague, 1746; horn-player, and deranger of famous works.

Lack (läk), **Théodore**, b. Quimper, France, Sept. 3, 1846; pupil of Marmontel (pf.) and Bazin (harm.) Paris Cons.; teacher at Paris; 1881 officier of the Académie; officier of public instruction; c. much light and graceful pf.-music.

Lackowitz (läk'-ō-vĭts), **Wm.**, Treb-

Digitized by Google

bin, near Berlin, Jan. 13, 1837; pupil of Erk, Kullak, and Dehn; editor.

Lacombe (lă-kôṅb), (1) **Louis (Brouillon - Lacombe)**, Bourges, France, Nov. 26, 1818—St. Vaast-la-Hougue, Sept. 30, 1884; pianist; pupil of Paris Cons.; writer and dram. composer. (2) **Paul**, b. Carcassonne, Oude, France, July 11, 1837; studied with Teysseyre, but mainly self-taught; 1880 won the Prix Chartier, for chamber-mus., in which field he is most famous; c. also 3 symphs., a symph. overture, etc.

Lacome (lă-kŭm), **Paul (P. J. Jac. Lacome de L'Estaleux)**, b. Houga, Gers, France, March 4, 1838; lives since 1860, Paris; essayist and composer of many light operas, incl. "*Jeanne, Jeannette et Jeanneton*" (1876); orchestral suites; songs, incl. "L'Estudiantina," etc.

La'cy, (1) **J.**, bass, at London, 1818. His wife (2), Mrs. **Bianchi Lacy**, was a soprano. (3) **Michael Rophino**, Bilbao, 1795—Pentonville, 1867; English violinist and composer.

Ladegast (lä'-dĕ-gäst), **Fr.**, b. Hochhermsdorf, near Leipzig, Aug. 30, 1818; org.-builder.

Ladurner (lä-door'-nĕr), **Ignaz Ant. Fz.**, Aldein, Tyrol, 1766—Villain (Massy), 1839; pianist and composer.

Lafage (lä-fäzh), **Juste Adrien Lenoir de**, Paris, 1801—Charenton Insane Asylum, 1862; singing-teacher, conductor, composer and writer.

Lafont (lä-fôṅ), **Chas. Philippe**, Paris, 1781—near Tarbes, 1839; violinist and composer.

La Grange (lä grăṅzh), **Mme. Anna (Caroline) de**, b. Paris, July 24, 1825; colorature soprano of remarkable range and flexibility; pupil of Bordogni and Lamperti; début 1842, at Varese; m. the wealthy Russian Stankowich, has since lived in Paris as teacher.

La Harpe (lä-ärp), **J. Fran. de**, Paris, 1739—1803; critic.

Lahee', **H.**, b. Chelsea, England, April 11, 1826; pupil of Bennett, Potter and J. Goss (comp.); concert-pianist; lives in Croydon as teacher; c. 5 cantatas, etc.

Lahire (lä-ēr'), **Ph. de**, Paris, 1640—1719; writer.

Laid'law, Anna Robena (Mrs. Thomson), Bretton, Yorkshire, April 30, 1819—May, 1901; successful concert-pianist until her marriage, 1852.

Lais. Vide LAYS.

Lajarte (lä-zhärt), **Th. Ed. Dufaure de**, Bordeaux, 1826—Paris, 1890; writer and dram. composer.

Lajeunesse, M. Vide ALBANI.

Lalande (lä-läṅd), (1) **Michel Richard de**, Paris, 1657—1726; organist, conductor and composer. (2) **(Méric-Lalande) Henriette Clémentine**, Dunkirk, 1798—Paris, 1867; brilliant soprano.

Lalo (lä-lō), **Ed. (V.)**, Lille, Jan. 27, 1823—Paris, April 22, 1892; violinist and viola.-virtuoso; c. 2 vln.-concertos; "*Symphonie espagnole*"; rhapsody for orch., opera "*Le Roi d' Ys*," chamber-music, etc.

Lamb, Benj., Engl. organist 18th cent.

La Mara. Vide LIPSIUS, MARIE.

Lambert (läṅ-băr), (1) **Michel**, Vivonne, Poitou, 1610—Paris, 1696; conductor and composer. (2) **Lucien**, b. Paris, Jan., 1861; pupil of Paris Cons.; 1883, took Prix Rossini w. cantata "*Prométhée Enchainé*"; c. lyric dram. "*Le Spahi*" (Op.-com., 1897), overture, etc.

Lambert (läm'-bĕrt), (1) **Jn. H.**, Mühlhausen, Alsatia, 1728—Berlin, 1778; writer. (2) **Geo.**, b. Beverley, 1795; organist there, succeeded by his son (3) **Geo. Jackson** in 1818; retired, 1874. (4) **Alex.**, b. Warsaw, Poland, Nov. 1, 1862; son and pupil of (5) **Henry L.**; (4) studied at Vienna Cons.; graduated at 16; studied with Urban, Berlin; toured Germany and Russia; studied some months at Weimar with Liszt; 1884, America; since 1888, dir. N. Y. Coll. of Mus.; composer.

Digitized by Google

Lamberti (läm-bĕr'-tē), **Gius.**, Cuneo, Italy, 1820 (?)—Turin, 1894; dram. composer.

Lam'beth, H. A., b. Hardway, near Gosport, 1822; organist.

Lambillotte (läṅ-bĭ-yôt), Père **Louis**, Charleroi, Hainault, 1797—Vaugirard, 1855; organist, conductor and composer.

Lammers (läm'-mĕrs), **Julius**, Leipzig, 1829—1888; composer and teacher.

Lamond', (1) **Fr. A.**, b. Glasgow, Jan. 28, 1868; concert-pianist (pupil of his bro. (2) **David**); 1882 at Raff Cons., Frankfort; later with von Bülow and Liszt; début, Berlin, 1885; toured Europe; 1902, America; c. symph., overture "*Aus dem schottischen Hochlande*," etc.

Lamothe (lä-môt), **G.**, France, 1837—Courbevoie, 1894; composer.

Lamoureux (läm-oo-rŭ'), **Chas.**, Bordeaux, Sept. 28, 1834—Paris, 1900; eminent conductor; pupil of Girard, Paris Cons.; later with Tolbecque, Leborne and Chauvet; co-founder of a soc. for chamber-mus.; 1872, organist "Société de musique sacrée;" 1876, assist.-cond. Paris Opéra; 1878, first cond.; 1872–78, also assist.-cond. the Cons. Concerts; resigned from the Opéra, 1881, and est. the celebrated "Concerts Lamoureux" (Nouveaux Concerts).

Lampada'rius, (1) **Jns.**, chapel-singer, St. Sophia, Constantinople, 14th cent.; writer. (2) **Petrus**, b. Tripolitza, Morea, ca. 1730; composer.

Lampadius (läm-pä'-dĭ-oos), **Wm. Ad.**, 1812—Leipzig, 1892; writer.

Lampe (läm'-pĕ), **J. F.**, Saxony, 1703—Edinburg, 1751; bassoonist and operatic composer.

Lamperen (läṅ'-pĕ-răṅ), **Michel van**, b. Brussels, Dec. 6, 1826; 1859, libr. Brussels Cons.; composer.

Lampert (läm'-pĕrt), **Ernst**, Gotha, 1818—1879; pianist, violinist, ct.-conductor and dram. composer.

Lamperti (läm-pĕr'-tē), **Fran.**, Savona, Italy, March 11, 1813—Como, May 1, 1892; eminent singing-teacher; pupil of Milan Cons. and teacher there, 1850–76; pub. treatises.

Lampugnani (läm-poon-yä'-nē), **Giov. Bat.**, Milan, 1706—ca. 1780; dram. composer.

Land (länt), Dr. **Jan Pieter Nicolaas**, Delft, 1834—Arnhem, 1897; professor; pub. important results of research in Arabian and Javanese mus., etc.

Landgraf (länt'-gräf), **J. Fr. Bd.**, Dielsdorf, Weimar, 1816—Leipzig, 1885; clarinettist.

Landi (län'-dē), **Stefano**, Rome, ca. 1590—ca. 1655; conductor, composer and singer.

Landino (län-dē'-nō), **Fran.** (called **Francesco Cieco** "the blind," or **Degli Organi**), Florence, ca. 1325—1390; notable organist and composer.

Landolfi (län-dôl'-fē) (or **Landulphus**), (1) **Carlo Fdo.**, l. Milan, 1750–60; maker of 'cellos, etc. (2) **Pietro**, instr.-maker at Milan ca. 1760, probably son or bro. of above.

Lang (läng), (1) (**Lang-Köstlin**), **Josephine**, Munich, 1815—Tübingen, 1880; composer. (2) **Benj. Johnson**, b. Salem, Mass., Dec. 28, 1837; prominent pf.-teacher and conductor; pupil of his father and of F. G. Hill at Boston, Jaell and Satter, later in Berlin, and with Liszt; since 1852, organist various churches, Boston; for over 25 years organist Handel and Haydn Soc. and cond. since 1895; also cond. the Apollo Club and the Cecilia, etc.; c. an oratorio "*David*"; symphs., etc. (3) **Margaret Ruthven**, b. Boston, Nov. 27, 1867; daughter and pupil of above; studied also with Schmidt of Boston, Drechsler and Abel (vln.) and Gluth (comp.) in Munich; pub. many original and important songs and pf.-pcs. (4) **Karl**, b. Waiblingen, June 24, 1860; tenor at Schwerin; pupil of Dr. Gunz.

Langbecker (läng'-bĕk-ĕr), **Emanuel Chr. Gl.**, Berlin, 1792—1843; writer.

Digitized by Google

Lang'don, Richard, Exeter, Engl., ca. 1729—1803; organist and composer.

Lange (läng'-ĕ), (1) **Otto,** Graudenz, 1815—Cassel, 1879; editor and writer. (2) **Gustav,** Schwerstedt, near Erfurt, 1830—Wernigerode, 1889; pianist and composer. (3) **Samuel de,** Rotterdam, Feb. 22, 1840; son and pupil of the organist, (4) **Samuel de L.** (1811—1884); later studied with Winterberger, Vienna, and Damcke and Mikuli, Lemberg; 1863 organist and teacher Rotterdam Mus. Sch., often touring Europe; 1876 teacher Cologne Cons., also cond.; 1885–93, cond. at The Hague, later teacher and vice-dir. Stuttgart Cons., and since 1895, cond.; c. oratorio "*Moses*" (The Hague, 1889), a symph., etc. (5) **Daniel de,** b. Rotterdam, July 11, 1841; bro. of above; studied with Ganz and Servais ('cello), Verhulst and Damcke (comp.), at Lemberg Cons. 1860–63, then studied pf. with Mme. Dubois at Paris; chiefly self-taught as organist; 1895, dir. Amsterdam Cons., and cond.; also critic; c. opera "*De Val Van Kuilenburg*"; two symphs.; overture, "*Willem van Holland*," etc. (6) **Aloysia.** Vide WEBER (4).

Langer (läng'-ĕr), (1) **Hn.,** Hockendorf, near Tharandt, Saxony, 1819—Dresden, 1889; organist, conductor and teacher. (2) **Fd.,** b. Leimen, near Heidelberg, Jan. 21, 1839; 'cellist at Mannheim ct.-Th., and later 2nd cond.; prod. there 5 succ. operas. (3) **Victor,** b. Pesth, Oct. 14, 1842; pupil R. Volkmann, and Leipzig Cons.; lives in Pesth as teacher, th.-cond. and editor; pub. under the name of "**Aladar Tisza**" very pop. songs, etc.

Langert (läng'-ĕrt), (1) **(Jn.) Aug. (Ad.),** b. Coburg, Nov. 26, 1836; dram. composer; th.-cond. Coburg; 1872, teacher of comp. Geneva Cons.; 1873, ct.-cond., Gotha, reappointed 1893; prod. 7 operas.

Langhans (läng'-häns), (Fr.) **Wm.,** Hamburg, 1832—Berlin, 1892; writer.

Langlé (läṅ'-lā), **Honoré Fran. M.,** Monaco, 1741—Villiers-le-Bel, near Paris, 1807; mus.-dir., theorist and composer.

Lang'shaw, (1) **J.,** d. 1798; Engl. organist. (2) **J.,** London, 1763; organist; son and successor of above.

Lanière (Lanier or **Lanieri)** (lăn-yăr, lăn-ēr', or lăn-ĭ-ā'-rē), (1) **Nicholas,** Italy (?), ca. 1588—London, 1665 (1668?); son of (2) **Jos.,** and nephew of (3) **Nicholas.** (2) and (3) came to England, were mus. to Queen Elizabeth. (1) was ct.-musician to Charles I.; a prolific composer and singer who introduced the recitative style into England.

Lanner (lăn'-nĕr), (1) **Jos. (Fz. K.),** Oberdöbling, near Vienna, 1801—1843; violinist, composer and conductor. (2) **Aug. (Jos.),** 1834—1855; son of above; violinist, conductor and dance-composer of prominence.

Lans (Michael), J. A., b. Haarlem, July 18, 1845; a R. C. priest, from 1869 teacher in Voorhout Seminary; from 1887, pastor at Schiedam; 1876 founded church-mus. periodical, and 1878, the Gregorian Soc.; c. a mass, etc.

Lapicida (lă-pĭ-chē'-dă), **Erasmus,** 16th cent. composer.

Laporte (lä-pôrt), **Jos. de,** Befort, 1713— Paris, 1779; Jesuit abbé; writer.

Lara (lä'-rä), **Isidore de** (rightly **Cohen),** b. in Ireland, 1862, of English father and Portuguese mother; studied at Milan Cons.; took 1st prize for comp. at age of 17; has written songs and the following operas: "*La Luce dell' Asia*," founded on Sir Edwin Arnold's poem (London, 1892); "*Amy Robsart*" (1893); "*Moina*" (1897); "*Messaline*," Monte Carlo (1899), very successful.

Laroche (lä-rôsh), (1) **Jas.** (called "**Jemmy**"), ca. 1680—singer, London. (2) **Hermann Augustovitch,** b. St. Petersburg, 1845; studied in

Digitized by Google

the Cons.; since 1866 teacher of theory and history at Moscow Cons.; writer and composer.

La Rue (lă-rū), **Pierre de** (Latinised **Petrus Platensis**; also called **Perisone, Pierchon, Pierson, Pierzon,** or **Pierazon de la Ruellien**), eminent 16th cent. Netherland contrapuntist and composer; fellow-pupil (with Desprès) of Okeghem; ct.-singer and favourite of Margaret of Austria.

Laruette (lă-rū-ĕt), **J. L.,** Toulouse, 1731—1792; composer.

La Salette (lă-să-lĕt'), **Joubert de,** Grenoble, 1762—1832; writer.

Lasner (läs'-nĕr), (1) **Ignaz,** Brosau, Bohemia, 1815—Vienna, 1883; 'cellist. (2) **K.,** b. Vienna, Sept. 11, 1865; son of above; 'cellist Laibach Philh. Orch.

Lassalle (läs-săl), **Jean,** b. of French parents, London, 1847; studied Paris Cons.; notable barytone; début, Brussels, 1871; sang at Paris opéra, in America, etc.

Lassen (läs'-sĕn), **Eduard,** b. Copenhagen, April 13, 1830; at 2 was taken to Brussels and at 12 studied in the Cons. there; won first pf.-prize, 1844; harm. prize, 1847; 2nd prize in comp. and 1851 Prix de Rome; travelled in Germany and Italy and made a long stay in Rome; 1858, ct.-mus.-dir. at Weimar; Liszt procured the prod. of his opera "*Landgraf Ludwig's Brautfahrt*" (Weimar, 1857); 1861–95, Liszt's successor as ct.-cond. at Weimar; then pensioned; c. operas "*Frauenlob*" (Weimar, 1860); "*Le Captif*" (Brussels, 1865; in German, Weimar, 1868); 11 characteristic orch.-pcs.; Bible-scenes with orch.; cantatas, 2 symphs., pop. songs, etc.

Lasserre (läs-săr), **Jules,** b. Tarbes, July 29, 1838; pupil Paris Cons.; took 1st and 2nd prize as 'cellist; 1869 Engl. composer.

Lasso (läs'-sō), (1) **Orlando di** (rightly **Roland de Lattre,** Lat. **Orlan'dus Las'sus**), Mons (Hainault), 1520—Munich, June 14, 1594; most eminent of Netherland, and (except Palestrina) of 16th cent., composers and conductors. C. 2,500 compositions, many of which are still beautiful to modern ears, as his melodic suavity was not smothered by the erudition which gave him even among contemporaries the name "Prince of Music." Befriended by various noblemen and given much Italian travel, he became 1541–48 cond. at S. Giovanni in Laterano at Rome; then visited Mons and ca. 1554, England, settling in Antwerp the same year; 1557 joined on invitation the ct.-chapel of Albert V., Duke of Bavaria; from 1562 he was cond. there, full of honours. His complete works (in course of pub. by Breitkopf & Härtel) include his famous "*Psalmi Davidis poenitentiales*," masses, psalms, and secular compositions of occasionally humorous vein. Biogr. by Dehn (1837), Bäumkehr (1878), and Sandberger. (2) **Fd. di,** d. Munich, Aug. 27, 1609, eldest son of above; ct.-cond. (3) **Rudolf di,** d. Munich, 1625; second son of (1); organist and composer. (4) **Fd. di,** d. 1636; son of (2); conductor and composer.

Latilla (lă-tĭl'-lă), **Gaetano,** Bari, Naples, 1713—Naples, 1789; conductor, teacher and composer.

Latrobe, (1) Rev. **Chr. I.,** Fulnes, Leeds, 1758—Fairfield, near Liverpool, 1836; composer. (2) **J. Antes,** London, 1792—Gloucester, 1787; son of above; organist and composer.

Lattre, de. Vide LASSO.

Laub (lowp), **Fd.,** Prague, 1832—Gries, Tyrol, 1875; vln.-virtuoso; teacher and composer.

Laubner (lowp'-nĕr), **Julius,** 1896, cond. Municipal Th., Stettin, prod. there succ. 1-act opera "*Gunare.*"

Laurencin (low'-rĕn-sēn), Graf **Fd. P.,** Kremsier, Moravia, 1819—Vienna, 1890; writer.

Laurens (lō-răńs), **Edmond,** b. Bergerac, France, Sept. 2, 1851; pupil of E. Guiraud, Paris Cons.; c. operas; a suite japonaise, etc.

Digitized by Google

Laurent de Rille (lō-rāṅ dŭ rē'-yŭ), **Fran. Anatole,** b. Orleans, France, 1828; pupil of Comoghio and Elwart; inspector of vocal instruction, Paris pub. schools, etc.; wrote a mus. novel "*Olivier l'orphéoniste*"; prod. about 25 operettas, male choruses (chœurs orphéoniques), etc.

Laurenti (lä-oo-rĕn'-tē), (1) **Bart. Gir.,** Bologna, 1644—1726; violinist and composer. (2) **Gir. Nicolò,** b. Bologna, Dec. 26, 1752; son of above; violinist and composer.

Lauska (lä-oos'-kä), **Fz. (Seraphinus Ignatius),** Brünn, Moravia, 1764—Berlin, 1825; teacher and composer.

Lauterbach (low'-tĕr-bäkh), **Jn. Chr.,** b. Culmbach, Bavaria, July 24, 1832; pupil Würzburg Mus. Sch., and of Fétis and de Bériot at Brussels (1850), won gold medal for vln.-playing, 1851; 1853 Munich Cons.; 1860–77 Dresden Cons.; 1889, pensioned; composer.

Lavallée (lä-väl-lā), **Calixa,** Verchères, Canada, 1842 — Boston, Mass., 1891; concert-pianist; toured U. S., singing, giving frequent concerts of American composers' works, 1886–87; c. 2 operas, an oratorio, a symph., etc.

La'venu, Louis H., London, 1818—Sydney, 1859; 'cellist and dram. composer.

Lavigna (lä-vēn'-yä), **V.,** Naples, 1777—Milan, ca. 1837; teacher and dram. composer.

Lavignac (lä-vēn-yäk), **Albert,** prof. of harmony, Paris Cons.; writer; pub. a "*Cours complet théorique et pratique de dictée musicale,*" 1882, which led to the general adoption in mus. schs. of courses in mus. dictation; also "*La musique et les musiciens*" (Paris, 1895, Engl. ed., 1899).

Lavigne (lä-vēn), (1) **Jacques Émile,** Pau, 1782—1855; tenor. (2) **A. Jos.,** b. Besançon, France, March 23, 1816; oboist; pupil Paris Cons.; from 1841 in Drury Lane Promenade Concerts, later in Halle's Manchester orch.; he partially adapted Böhm's system to the oboe.

Lavoix (lä-vwä), **H. M. Fran.,** Paris, 1846—1897; writer and composer.

Law, Andrew, Cheshire, Conn., 1748—1821; singing-teacher, writer and composer of hymn-tunes, etc.

Lawes (lôz), (1) **Wm.,** Salisbury, Wiltshire, 1582—killed at the siege of Chester, 1645; composer. (2) **H.,** Dinton, near Salisbury, Dec., 1595—London, Oct. 21, 1662; bro. of above; one of the most original and important of song-writers, forestalling in his principles those of Franz, etc., in that he made his music respect the poetry he was setting; Milton, Herrick and others accordingly praised him. Pupil of Coperario. 1625, Epistler and Gentleman, Chapel Royal; on Charles I.'s execution he lost his places but re-found them in the Restoration in 1660; buried in Cloisters of Westminster Abbey; c. the music to Milton's "*Comus,*" etc.

Lawrowskaja (or **Lavrovskaja** (läf-rôf-shkä'-yä)), **Elizabeth Andrejevna** (Princess Zeretelev), b. Kashin, Russia, Oct. 12, 1845; sopr.; pupil of Fenzi and of Mme. Nissen-Saloman, St. Petersburg Cons.; début as Orpheus, 1867.

Layol(l)e (or **dell'Aiole, Ajolla**) (lī-yôl', or ä-yō'-lĕ), **Fran.,** Florentine composer 16th cent.

Lays (rightly **Lay**) (lĕ(s)), **Fran.,** Gascony, 1758—Angers, 1831; noted singer and teacher.

Lazare (lä-zär), **Martin,** Brussels, 1829—1897; pianist.

Laz'arus, H., London, 1815—1895; clarinettist.

Lazzari (läd-zä'-rē), (1) **Sylvio,** b. Bozen, 1858; studied with César Franck, Paris Cons.; lived in Paris as a teacher; c. opera "*Armor,*" pantomimic ballets, etc. (2) **Raffaele,** c. succ. opera "*La Contessa d'Egmont*" (Trieste, 1902).

Lazzarini (läd-zä-rē'-nē), **Gustavo,** b. Padua, or Verona, 1765; singer.

Digitized by Google

Leach, Jas., Yorkshire, 1762—1797; tenor and composer.

Le Bé (lŭ-bā), **Guil.**, 16th cent. French type-founder.

Le Beau (lŭ-bō), **Louise Adolpha**, b. Rastatt, Baden, April 25, 1850; concert-pianist; pupil of Kalliwoda, Frau Schumann, Sachs, Rheinberger and Fr. Lachner; lives since 1890 in Berlin; c. choral works "*Hadumoth*" (1894), etc.

Lebeau (lŭ-bō), **Fran.**, b. Liège, Aug. 4, 1827; pupil of Michelot (pf.) and Rosselet (harm.); Sec. administration commission Brussels Cons.; c. opera "*Esmeralda*," text by Victor Hugo (Liège, 1856).

Lebègue (lŭ-bĕg), **Nicolas A.**, Laon, 1630—Paris, 1702; ct.-organist and composer.

Lebert (lā'-bĕrt) (rightly **Levy**), **Siegmund**, Ludwigsburg, near Stuttgart, 1822 — Stuttgart, 1884; teacher, writer and composer; co-founder of Stuttgart Cons. (1856–57).

Lebeuf (lŭ-bŭf), Abbé **Jean**, Auxerre, 1687—1760; writer.

Leblanc (lŭ-blăṅ), **Georgette**, b. Rouen; pupil of Bax; début Op. Com. Paris, 1893, in "*L'Attaque de Moulin*," 1895, Th. de la Monnaie, Brussels; then gave song recitals in costume with much effect.

Leborne (lŭ-bôrn), (1) **Aimé Ambroise Simon**, Brussels, 1797—Paris, 1866; teacher and writer. (2) (or **Le Borne**), **Fd.**, b. Paris, March 10, 1862; pupil of Massenet, Saint-Saëns, and Franck, Paris Cons.; lives in Paris as critic; c. pastoral dramas, "*Hedda*," a symph. légende; symphs., etc.

Lebouc (lŭ-book), **Chas. Jos.**, Besançon, 1822—Hyères, 1893; 'cello-virtuoso.

Lebrun (lĕ-broon'), (1) **L. Aug.**, Mannheim, 1746 — Berlin, 1790; greatest oboist of the 18th cent.; composer. (2) (née **Danzi**), **Franciska**, Mannheim, 1756—Berlin, 1791; wife of above; soprano. Their two daughters, (3) **Sophie** and (4) **Rosine**, were distinguished singers.

Lebrun (lŭ-brŭṅ), (1) **Jean**, Lyons, 1759—suicide, Paris, 1809; horn-virtuoso. (2) **Louis Sébastien**, Paris, 1764—1829; tenor and teacher. (3) **Paul H. Jos.**, b. Ghent, April 21, 1861; pupil of the Cons. there; 1891 won the Prix de Rome for composition and the Belgian Academie 1st prize for a symphony.

Le Carpentier (lŭ kär-päṅt-yā), **Ad. Clair**, Paris, 1809—1869; pianist and composer.

Lechner (lĕkh'-nĕr), **Ld.**, b. The Etschthal, Switzerland (?)—Stuttgart, 1604; ct.-cond. and composer.

Léclair (lā-klăr), **J. M.**, Lyons, 1697—assassinated, Paris, 1764; violinist; c. operas, 48 notable vln.-sonatas, etc.; his wife, a singer, engraved his compositions.

Leclerq (lŭ-klăr), **L.**, b. Paris, 1828; wrote under pen name "**L. Celler.**"

Lecocq (lŭ-kôk), (**Alex.**) **Chas.**, b. Paris, June 3, 1832; studied at the Cons., won 1st prize for harm., and 2d prize for fugue; his first work, "*Le Docteur Miracle*," in conjunction with Bizet (prod., 1857), won a prize offered by Offenbach for opera buffa; smaller succ. culminated in "*Fleur de Thé*" (1868); followed by the sensational succ. "*La Fille de Mme. Angot*" (Brussels, 1872; Paris, 1873), which ran uninterruptedly over a year; its succ. was equalled by "*Girofle-Girofla*" (1874); 1894, chev. of the Legion of Honour; prod. over 40 operas-bouffes, comic operas and operettas, written with scholarship and brilliant instrumentation; sacred and other songs, etc.

Le Couppey (lŭ koop'-pĕ'), **Félix**, Paris, April 14, 1814—July 5, 1887; prof., pf.-teacher and composer.

Ledebur (lā'-dĕ-boor), **K. Freiherr von**, b. Schildesche, near Bielefeld, April 20, 1806; Prussian cavalry officer and lexicographer.

Ledent (lŭ-dăṅ), **F. Et.**, Liège, 1816—1886; pianist and composer.

Lederer (lā'-dĕ-rĕr), **Georg**, b. Marienburg, May 2, 1843; notable tenor;

Digitized by Google

pupil of Mantius and Louise Ress; sang in various cities; 1891–99, Zurich, then at Riga.

Leduc (lŭ-dŭk), **Alphonse,** Nantes, 1804—Paris, 1868; pianist, bassoonist and composer.

Lee (lā), (1) **G. Alex.,** 1802—1851; tenor and composer. (2) **Sebastian,** Hamburg, 1805—1887; 'cellist and composer. (3) **Louis,** b. Hamburg, Oct. 19, 1819; bro. of above; 'cellist; pupil of J. N. Prell; at 12 gave concerts; 'cellist in the Hamburg Th.; lived several years in Paris; organist, chamber-mus. soirées, Hamburg; until 1884, teacher in the Cons. and 1st 'cello; c. symphonies, overtures, etc. (4) **Maurice,** Hamburg, 1821—London, 1895; bro. of above; pf.-teacher, and composer. (5) (lē) **Geo. Alex.,** d. 1851, English mgr., tenor and composer.

Leeves, Rev. **Wm.,** 1748—Wrighton, 1828; probable composer of "*Auld Robin Grey,*" etc.

Lefébure (lŭ-fā-bür), **L. Fran. H.,** Paris, 1754—1840; composer and writer.

Lefébure-Wély (lŭ-fā-bür-vā-lē), **L. Jas. Alfred,** Paris, 1817—1869; noted organist; c. opera, masses, etc.

Lefèbvre (lŭ-fĕv'-r) (1) (**Le Febvre**), **Jacques** (called **Jacobus Faber**), also **Stapulensis,** from his birthplace, Étaples, near Amiens (?)—Nérac, 1537 (47?); writer. (2) **Chas. Édouard,** b. Paris, June 19, 1843; pupil of Ambr. Thomas, Paris Cons.; 1870, Grand prix de Rome; 1873, after touring the Orient settled in Paris; c. succ. opera, "*Djelma*" (1894); "*Zaïre*" (1887), etc.

Lefèvre (lŭ-fĕv'-r), **J. X.,** Lausanne, 1763—Paris, 1829; clarinettist, composer and professor.

Leffler, Adam, 1808—1857; Engl. bass.

Lefort (lŭ-fôr), **Jules,** 1821—Paris, 1898; tenor-barytone.

Legouix (lŭ-gwĕx), **Isidore Éd.,** b. Paris, April 1, 1834; pupil of Reber and Thomas at the Cons.; prod. 4 operas, etc.

Legrenzi (lā-grĕn'-tsē), **Giov.,** Clusone, near Bergamo, ca. 1625—Venice, 1690; organist, conductor and dram. composer.

Lehmann (lā'-män), (1) **T. Marie,** (I.) prima donna at Cassel under Spohr; (2) **Lilli,** b. Würzburg, May 15, 1848; daughter and pupil of above; eminent soprano; début at Prague as "First Boy" in "*Die Zauberflöte*"; 1868, at Danzig, and Leipzig, 1870; in the same year obtained a life-engagement at the Royal Opera, Berlin, with the title (1876) of Imp. Chamber-singer; she sang "Woglinde," "Helmwige" and the "Bird," at their first performance, 1876; 1885, broke her contract, and sang in the U. S., etc. (3) **Geo.,** New York, July 31, 1865; violinist; pupil of Leipzig Cons. and of Joachim; won the Helbig prize at the Gewandhaus, 1883; 1886–89, leader of the Cleveland Symph. Orch.; lives in New York as soloist and teacher; pub. "*True Principles of the Art of Violin-Playing*" (New York, 1899). (4) **Marie** (II.), b. Hamburg, May 15, 1851, daughter and pupil of (1); at 16 sang in Leipzig City Th.; for many years, till 1897, Vienna ct.-opera; lives in Berlin. (5) **Liza** (Mrs. Herbert Bedford), b. in London; concert-soprano; pupil of Randegger and Raunkilde at Rome (voice) and of Freudenberg (Wiesbaden), and Hamish MacCunn (comp.); début, Nov. 23, 1885, at a Monday Pop. Concert; 1887, sang at the Norwich Festival; 1894, m. and retired; c. many songs incl. the very pop. song-cycle from Omar Khayyám, "*In a Persian Garden,*" also "*In Memoriam,*" etc.

Leibrock (līp'-rôk), **Jos. Ad.,** Brunswick, 1808—Berlin, 1886; writer and composer.

Leidesdorf (lī'-dĕs-dôrf), **Max. Jos.,** d. Florence, 1840; 1804–27 member of the mus.-pub. firm of **Sauer &**

Digitized by Google

L., which published Schubert's works.

Leighton (lā'-tŭn), Sir **Wm.**, Engl. composer, 1641.

Leisinger (lī'-zĭng-ĕr), **Elisabeth**, b. Stuttgart, May 17, 1864; sopr.; studied at the Cons., and later with Viardot-Garcia, Paris; 1884, Berlin ct.-opera.

Leite (lī'-tĕ), **Antonio da Silva**, 1787—1826; cond. Oporto Cath., and composer.

Leitert (lī'-tĕrt), **Jn. G.**, Dresden, Sept. 29, 1852—1901; pianist; pupil of Kragen and Reichel (pf.) and Rischbieter (harm.); début Dresden, 1865; studied with Liszt; 1879–81 teacher Horak Mus. Sch., Vienna; composer.

Leitgeb. Vide LEUTGEB.

Le Jeune (lŭ-zhŭn), **Claudin**, Valenciennes, ca. 1530—1598 or 1603; French contrapuntist and composer.

Lekeu (lŭ-kŭ), **Guillaume**, Belgium, 1869—1884; composer whose early death cut short a promising career; c. adagio in C minor for orch. etc.

Lemaire (or **Le Maire**) (lŭ-măr'), (1) ———, French musician, 16th–17th cent.; believed to have advocated the adoption of a seventh syllable of solmisation (v. D. D.). (2) **Théophile**, b. Essigny-le-Grand, Aisne, March 22, 1820; pupil of Paris Cons.; singing-teacher and writer.

Le Maistre (lŭ-mĕtr) (or **Le Maître**), **Mattheus**, d. 1577; Netherland contrapuntist; ct.-conductor and composer.

Lemière de Corvey (lŭm-yăr dŭ kôr-vĕ'), **J. Fr. Aug.**, Rennes, 1770—Paris, 1832; French officer and dram. composer.

Lemmens (lĕm'-mĕns), **Jacques Nicolas**, Zoerle-Parwys, Belgium, 1823—Castle Linterport, near Malines, 1881; organist, professor and composer.

Lemoine (lŭm-wăn), (1) **Ant. Marcel**, Paris, 1763—1817; publisher, ct.-conductor and writer. (2) **H.**, Paris, 1786—1854; son of above and his successor in business; writer. (3) **Aimé**, b. 1795 (?); pub. "Méthode du Méloplaste"; teacher.

Lemoyne (lŭm-wăn) (rightly **Moyne**) (mwăn), **J. Bap.**, Eymet, Périgord, 1751—Paris, 1796; conductor and dram. composer.

Lenaerts (lŭ-nărts), **Constant**, b. Antwerp, March 9, 1852; pupil of Benoît; at 18 dir. Flemish National Th., now teacher Antwerp Cons.

Lenepveu (lŭ-nŭp'-vŭ), **Chas. Fd.**, b. Rouen, Nov. 4, 1840; studied with Servais, in 1861 won 1st prize at Caen; studied with Thomas at the Cons., 1865 took Grand prix de Rome, rt. from Rome; won a prize with opera "*Le Florentin*" (Op.-com., 1874); prod. gr. opera "*Velleda*" (Covent Garden, 1882); 1891 harm.-prof. in the Cons. and 1893 prof. of comp.; 1896, Académie des Beaux-Arts; is Chev. of the Legion of Honour, and officer of pub. instruction; c. lyric drama "*Jeanne d'Arc*" (Rouen Cath., 1886); "*Hymne funèbre et triomphal*" (V. Hugo) (Rouen, 1889), etc.

Len'ton, J., d. after 1711; band-musician and composer, London.

Lenz (lĕnts), **Wm. von**, Russia, 1804—St. Petersburg, Jan. 31, 1883; pianist; wrote genial and enthusiastic studies of musicians, "*Beethoven et ses trois styles*" (1852), etc., being the first so to divide B.'s art.

Leo (lā'-ō), **Leonardo**, Brindisi, 1694—Naples, 1746; eminent pioneer in the Neapolitan Sch. and noted teacher, conductor and organist; pupil of Aless. Scarlatti, Fago, and Pitoni; ct.-organist; c. 60 operas, also religious mus., incl. a noble 8-part "*Miserere*," a cappella.

Léonard (lā-ō-năr), **Hubert**, Bellaire, near Liège, April 7, 1819—Paris, May 6, 1890; eminent violinist; pub. technical studies.

Leoncavallo (lā-ôn-kă-văl'-lō), **Ruggiero**, b. Naples, March 8, 1858; studied Naples Cons., and at 16 made a tour as pianist; his first opera "*Tommaso Chatterton*," failed

Digitized by Google

at first but was succ. revived at Rome, 1896; a disciple whom Wagner personally encouraged, he spent 6 years in researches, resulting in an "historic" trilogy "*Crepusculum*" ("Twilight"), I. *Medici*, II. *Girolamo Savonarola*, III. *Cesare Borgia;* toured as pianist through Egypt, Greece, Turkey, etc.; lived in Paris some years and had an opera "*Songe d'une Nuit d'Été*," privately performed, and many songs published; he prod. 2-act opera seria "*I Pagliacci*" (Milan Dal Verme Th., 1892, in Germany 1893, as "*Der Bajazzo*") of which he wrote the masterfully constructed libretto as well as the strenuous music that made it a universal succ. The first part of the trilogy, the 4-act "*I Medici*," was not succ. (La Scala, Milan, 1893); the 4-act opera "*La Bohème*" (Venice) was a succ. (cf. PUCCINI); and he c. also a symph. poem, "*Serafitus—Serafita*"; c. operas "*La Tosca*" and "*Trilby*"; "*Zaza*" (Antwerp, 1902) succ.; in preparation, opera "*Roland*," libretto by Emperor Wilhelm II. of Germany.

Leonhard (lā'-ōn-härt), **Julius Emil,** Lauban, 1810—Dresden, 1883; professor and composer.

Leoni (lā-ō'-nē), (1) **Leone,** cond. Vicenza Cath., 1588—1623, and composer. (2) **Carlo,** Italian composer; prod. 3-act operetta "*Per un Bacio*" (Siena, 1894), and text and music of succ. comic opera "*Urbano*" (Pienza, 1896). (3) **Franco,** prod. cantata "*Sardanapalus*" (London, 1896) and romantic opera "*Rip Van Winkle*" (London, 1897).

Leonowa (or **Leonova**) (lā-ō-nō'-vă), **Dapya Mikailovna,** Russia, 1825—St. Petersburg, 1896; contralto.

Leroux (lŭ-roo), **X. H. Napoléon,** b. Velletri, Papal States, Oct. 11, 1863; pupil of Paris Cons., took Grand Prix de Rome, 1885; c. opera "*Cléopatre*" (1890), lyric drama "*Evangeline*," a dramatic overture "*Harold*," and operas "*William Ratcliff*" and "*L'Epavo*" (not prod.); "*Astarté*" (Gr. Opéra, 1901), "*La Reine Fiamette*" (1902), a mass, etc.

Le Roi (lŭr-wă), **Adrien,** 17th cent.; partner of Ballard (q. v.).

Lesage de Richée (lŭ-säzh-dŭ-rē-shā), **Philipp Fz.;** lutenist and composer.

Leschetizky (lĕ-shĕ-tĭt'-shkĭ), **Theodor,** b. Langert, Austrian Poland, 1830; eminent pfs. teacher; son and pupil of a prominent teacher in Vienna; studied with Czerny (pf.) and Sechter (comp.); at 15 began teaching; 1842 made succ. tours; 1852 teacher in the St. Petersburg Cons.; 1878 toured; 1880 m. his former pupil Annette Essipoff, and settled as a teacher in Vienna; c. succ. opera, "*Die Erste Falte*" (Prague, 1867), etc.

Les'lie, (1) **H. David,** London, 1822—Wales, 1896; 'cellist, cond. and composer. (2) **Ernest,** pen-name of **Brown, O. B.**

Les'sel, Fz., Warsaw, ca. 1780—Petrikow, 1839; composer.

Less'man (W. J.), Otto, b. Rüdersdorf, near Berlin, Jan. 30, 1844; critic and composer; teacher at Stern's Cons.; then at Tausig's Acad. until 1871; organised a piano-sch. of his own; since 1882 proprietor and ed. *Allgm. Musik-Zeitung.*

Le Sueur (lŭ-sŭr) (or **Lesueur**), **J.-Fran.,** Drucat-Plessiel, near Abbeville, France, Jan. 15, 1764—Paris, Oct. 6, 1837; chiefly self-taught; 1786 cond. at Notre Dame, Paris, where he drew crowds and criticism by his progammatic mus.; he pub. pamphlets defending "dramatic and descriptive" church-mus.; the opposition prevailed, however, and he retired to the country for 4 years; 1793 he prod. succ. opera "*La Caverne*," followed by others; 1804 Napoleon raised him from distress to the post of ct.-cond.

Leuckart (loik'-ärt), **F. Ernst Chp.,** founded mus. business at Breslau, 1782, bought 1856 by **C. Sanders.**

Digitized by Google

Leutgeb (Leitgeb) (lĭt'-gāp), **Josef,** d. Vienna, 1811; horn-player; friend of Mozart.

Levasseur (lŭ-văs-sûr), (1) **P. Fran.,** b. Abbeville, France, 1753; 'cellist, Paris Grand Opéra; composer. (2) **J. H.,** Paris, 1765—(?); a 'cellist. (3) **Rosalie,** soprano, Paris Opéra, 1766–85. (4) **Nicholas Prosper,** b. in Picardy, March 9, 1781; dram.-bass and professor.

Levens (lŭ-vănz), ———, church-cond. and mathematician and theorist at Bordeaux (1743).

Lev'eridge, Richard, 1670—1758; Engl. bass singer.

Lev'ey, Wm. Chas., Dublin, 1837—London, 1894; dram. composer.

Levi (lā'-vē), (1) **Hermann,** b. Giessen, Nov. 7, 1839; eminent conductor; pupil of V. Lachner and of Leipzig Cons.; 1859–61, mus.-dir., Saarbrucken; 1861–64, cond. German Opera at Rotterdam; 1864–72, ct.-cond. at Carlsruhe; from 1872, ct.-cond. at Munich; 1894, Gen. mus. dir. Munich; 1896, pensioned. (2) **Levi** (or **Levy, Lewy**). Vide LEBERT.

Lewandowski (lā-văn-dôf'-shkĭ), **Louis,** Wreschen, Posen, 1823—Berlin, 1894; singing-teacher and composer.

Lew'is, Thos. C., org.-builder, London, 1861.

Lewy (lā'-vē), (1) **Eduard Constantin,** Saint-Avold, Moselle, 1796—Vienna, 1846; horn-virtuoso and prof. (2) **Jos. Rodolphe,** Nancy, 1804—Oberlissnitz, near Dresden, 1881; bro. and pupil of above; horn-virtuoso. (3) **Chas.,** Lausanne, 1823—Vienna, 1883; son of (1); pianist and composer. (4) **Richard Levy,** Vienna, 1827—1883; son of (1); horn-player, singing-teacher. (5) Vide LEBERT.

Leybach (lī'-bākh), **Ignace,** Gambsheim, Alsatia, 1817 — Toulouse, 1891; pianist, teacher and composer.

Liadoff (or **Liadow**) (lē'-ä-dôf), **Anatole,** b. St. Petersburg, April 29, 1855; pupil Johansen (cpt. and fugue) and Rimsky-Korsakov (form and instr.) at St. P. Cons.; since 1878, prof. of harmony there; also at the Imp. Chapel; since 1894, cond. Mus. Soc.; c. brilliant and original pf.-pcs., etc.

Liapunov (or **Liapounow**) (lē-ä'-poo-nôf), **Serge Michailovitch,** b. Jaroslavi, Russia, Nov. 18, 1859; pupil, Klindworth and Pabst (pf.) and Hubert (comp.) Moscow Cons.; sub-dir. Imp. Choir, St. Petersburg, and a member of the Imp. Geographical Soc., which 1893 commissioned him to collect the folk-songs of Vologda, Viatna and Kostroma, which he pub. 1897; since 1894, mus.-master to the Grand Duke; pub. concerto. a symph., etc.

Libe'lius, incorrect form of **Sibelius.**

Lich'fild, H., Engl. composer, 1614.

Lichner (lĭkh'-nĕr), **H.,** Harpersdorf, Silesia, 1829—Breslau, 1898; organist and conductor.

Lichtenberg (lĭkh'-t'n-bĕrkh), b. San Francisco, Cal., Nov. 22, 1861; vln.-virtuoso; pupil of Beaujardin; at 8 played in public; at 12 pupil of Wieniawski, and his aide on a U. S. tour; studied 6 months with Lambert in Paris, then studied again with Wieniawski 3 years; won first prize of honour at the "National concourse"; toured America and Europe; member of Boston Symph. Orch.; 1899, vln. prof. Nat. Cons., New York.

Lichtenstein (lĭkh'-t'n-shtīn), **K. Aug.,** Freiherr **von,** Lahm, Franconia, 1767—Berlin, 1845; c. operas.

Lichtenthal (lĭkh'-t'n-tāl), **Peter,** Pressburg, 1780—Milan, 1853; dram. composer and writer on mus.

Lie (lē), **Erica** (Mme. **Nissen**), b. Kongsvinger, near Christiania, Jan. 17, 1845; pianist, pupil of Kjerulf, and of Th. Kullak; teacher at the Kullaks' Acad., toured Germany, etc.; member R. Acad., Stockholm.

Liebau (lē'-bow), (1) **Julius,** b. Lundenburg, Feb. 19, 1857; tenor-buffo; studied with Gänsbacher; won Wagner's praise as "Mime"; 1882, ct.-

Digitized by Google

opera, Berlin. (2) **Liebau-Globig, Helene,** b. Berlin, March 31, 1866; soprano; sang "Yum-Yum" in "*Der Mikado*," Berlin, 1889; since 1898 at ct.-opera.

Liebe (lē'-bĕ), **Ed. L.,** Magdeburg, Nov. 19, 1819—Coire, Switz., 1900; pianist, organist and dram. composer.

Liebich (lē'-bĭkh), **Ernst (Jn. Gottlob),** Breslau, 1830—1884; eminent vln.-maker.

Liebig (lē'-bĭkh), (1) **K.,** Schwedt, 1808—Berlin, 1872; staff oboist in a Regt.; 1843, est. Berlin "Symphoniekapelle"; 1860, R. Mus. Dir. (2) **Julius,** 1838—1885, son of above; cond. at Ems.

Liebling (lēp'-lĭng), (1) **Emil,** b. Pless, Silesia, April 12, 1851; concert-pianist; pf.-pupil of Ehrlich and Th. Kullak, Berlin; Dachs, Vienna, Liszt and Dorn; since 1867, America, and since 1872, Chicago, as reviewer and concert-pianist, teacher and writer. Co-ed. in a "*Dictionary of Terms*"; pub. pf.-pcs. and songs. (2) **G.,** b. Berlin, Jan. 22, 1865; pupil of Th., and Fr. Kullak, and Liszt (pf.), H. Urban and H. Dorn (comp.); 1880–85, teacher in Kullak's Acad.; 1881–89 toured Germany and Austria, with success; 1890, ct.-pianist to Duke of Coburg. (3) **Leonard,** pianist; studied in Germany; also writer and humorist on musical topics.

Lienau (lē'-now), **Robt.,** b. Neustadt, Holstein, Dec. 28, 1838; mus.-pub., Berlin.

Liliencron (lē'-lĭ-ĕn-krōn), **Rochus,** Freiherr **von,** b. Plon, Holstein, Dec. 8, 1820; prof.; commissioned by the Historical Commission of Munich to collect the mediæval German folk-songs, and pub. them.

Lillo (lĭl'-lō), **Gius.,** Galatina, Lecce, Italy, 1814—Naples, 1863; teacher and dram. composer.

Limnan'der de Nieuwenhove (nä'-vĕn-hō-vĕ), **Armand Marie Ghislain,** Ghent, 1814—Moignanville, 1892; dram. composer.

Lim'pus, Richard, 1824—1875; Engl. organist and composer.

Lincke (lĭnk'-ĕ), **Jos.,** Trachenberg, Silesia, 1783—Vienna, 1837; 'cellist.

Linc'oln, H. C., 1739—1864; org.-builder, London.

Lind (lĭnt), **Jenny,** Stockholm, Oct. 6, 1820—at her villa, Wynds Point, Malvern Wells, Nov. 2, 1887; "The Swedish Nightingale," one of the most eminent and pop. of sopranos; had a remarkably sympathetic voice of great compass (d' –e''', v. CHART OF PITCH), remarkable purity, breath, endurance and flexibility; studied with Berg and Lindblad, at the court where she made her very succ. début, 1838, in "*Der Freischütz*"; 1841, studied with Manuel Garcia, in Paris, for nine months; 1842, sang at the Opéra, but was not engaged; 1844, studied German at Berlin, and sang with greatest succ. in Germany and Sweden; 1847, made a furore in London; 1849, she left the operatic stage, and created even greater sensations in concert; 1850–52, under the management of P. T. Barnum, she toured the U. S., earning $120,000; 1852, she m. Otto Goldschmidt in Boston; lived in Dresden; 1856, London, appearing especially with the Bach Choir which her husband cond. Her last pub. appearance was in his oratorio "*Ruth*," Düsseldorf, 1870. Her private life was unusually serene, impeccable, and generous. Her bust is in Westminster Abbey. Biogr. by A. J. Becher (1847).

Lindblad (lĭnt'-blät) **Ad. Fr.,** Löfvingsborg, near Stockholm, 1801—1878; teacher of Jenny Lind; c. excellent Swedish songs and an opera.

Linden (lĭnt'-'n), **K. van der,** b. Dordrecht, April 24, 1839; prominent Dutch cond.; pupil of Kwast (pf.) and F. Böhme (theory); 1860 cond. Dordrecht; later bandm. the Nat. Guard (1875); cond. Netherland Musicians' Assoc.; c. cantatas with orch., 2 operas, etc.

Digitized by Google

Linder (lĭn'-dĕr), **Gf.**, b. Ehingen, July 22, 1842; pupil Stuttgart Cons.; from 1868 teacher there; 1879 professor; c. 2 operas; overture "*Aus nordischer Heldenzeit*," etc.

Lind'ley, (1) **Robert,** Rotherham, Yorkshire, 1777 — London, 1855; 'cellist. (2) **Wm.,** 1802—Manchester, 1869; son of above; 'cellist.

Lindner (lĭnt'-nĕr), (1) **Fr.,** Liegnitz, ca. 1540—Nürnberg; composer. (2) ———, Lobenstein, 1808—Leipzig, 1867; horn-player. (3) **Ernst Otto Timotheus,** Breslau, 1820—Berlin, 1867; conductor and writer. (4) **Aug.,** Dessau, 1820—Hanover, 1878; 'cellist and composer.

Lindpaintner (lĭnt'-pĭnt-nĕr), **Peter Jos. von,** Coblenz, Dec. 8, 1791—Nonnenhorn, Aug. 21, 1856; eminent conductor, ct.-conductor and dram. composer.

Lind'say, M. (now Mrs. J. W. Bliss), English composer of pop. songs.

Lin'ley, (1) **Thos.,** Sr., Bath, 1725—London, 1795; conductor and dram. composer; owner with Sheridan of Drury Lane Th., 1776; he had 3 daughters and 3 sons. (2) **Thos.,** Jr., Bath, 1756—drowned at Grimsthorpe, Lincolnshire, 1778; violinist and composer. (3) **Eliza Ann,** 1754—Bristol, 1792; brilliant soprano. (4) **Mary,** d. 1787; singer. (5) **Maria,** d. Bath, 1784; singer. (6) **Ozias,** 1765—1831; organist and composer. (7) **Wm.,** ca. 1767—1835; composer and editor. (8) **Francis,** Doncaster, 1774—1800; organist and composer. (9) **G.,** Leeds, 1798—London, 1865; writer and dram. composer.

Linnarz (lĭn'-närts), **Robt.,** b. Potsdam, Sept. 29, 1851; pupil of Haupt, Berlin; teacher in Bederkesa seminary; do. at Alfeld; wrote methods, etc.; c. a festival cantata "*All-Deutschland*," etc.

Lintermans (lĭn'-tĕr-măns), **Fran. Jos.,** Brussels, 1808—Ixelles, 1895; singing-teacher and composer.

Lipinski (lĭ-pĭn'-shkĭ), **K. Jos.,** Radzyn, Poland, Nov. 4 (Oct. 30?), 1790—Urlow, near Lemberg, Dec. 16, 1861; noted violinist and composer; pupil of Paganini; lived in Dresden, 1839–59.

Lipsius (lĭp'-sĭ-oos), **Marie,** b. Leipzig, Dec. 30, 1837; wrote under pen-name "**La Mara.**"

Lirou (lē-roo), **J. Fran. Espic,** Chev. **de,** Paris, 1740—1806; writer and composer; pub. a "*Harmony*" (1785), the first French book to desert Rameau for the modern laws of tonality.

Lischin (lēsh'-ĭn), **Grigory Andreevitch,** 1853—St. Petersburg, June 27, 1888; c. operas, incl. "*Don César de Bazan.*"

Lissmann (lēs'-măn), (1) **H. Fritz,** Berlin, 1847—Hamburg, 1894; barytone; m. the sopr. (2) **Anna Marie Gutzschbach.**

Listemann (lĭs'-tĕ-măn), (1) **Fritz,** b. Schlotheim, Thuringia, March 25, 1839; violinist; pupil of his uncle Ullrich, and of David, Leipzig Cons., 1858, chamber-virtuoso to the Prince of Rudolstadt; 1867 lived in New York; 1871, 1st vln. Thomas Orch.; from 1878, 1st vln. Philh. Orch.; 1881–85 Symph. Orch.; since taught and toured with "Listemann Concert Co."; c. 2 vln.-concertos, etc. (2) **Bernhard,** b. Schlotheim, Aug. 28, 1841; bro. of above; pupil of Ullrich, and David, Vieuxtemps and Joachim. 1859–67, 1st. vln. in Rudolstadt ct.-orch.; came to America with his bro., lived in Boston; 1871–74, leader Thomas Orch.; 1874 founded the "Philharm. Club," and toured the country; 1878 founded Boston Philh.-Orch.; cond. till 1881, then 4 yrs. leader of the New "Symph.-Orch."; founded "Listemann Quartet"; 1883–93, dir. of the "Listemann Concert Co."; from 1893, prof. Chicago Coll. of Mus.; pub. a "*Method.*" (3) **Paul,** b. Boston, Oct. 24, 1871; son and pupil of (2); studied also with (1) and was a member of the Quar-

Digitized by Google

tet and Concert Co., 1890–93; studied with Brodsky and Hilf, Leipzig, and with Joachim, at Berlin; leader of the Pittsburg (Pa.) Orch.; 1896, of the "American Orch.," N. Y.; since soloist of the "Redpath Concert Co." (4) **Fz.**, b. New York, Dec. 17, 1873; bro. of above; 'cellist; pupil of Fries and Giese at Boston, of Julius Klengel, Leipzig; and Hausmann, Berlin; 1st 'cello Pittsburg Orch. for a year, since lives in N. Y. as teacher and concert-performer.

Liszt (list), **Franz** (originally **Ferencz**), Raiding, near Odenburgh, Hungary, Oct. 22, 1811—Bayreuth, July 31, 1886; in many ways the most brilliant of all pianists, and a composer whose poorest works are too popular, while he is not granted the credit due his more solid achievements; as great a patron of art, also, as he was creator. Son and pupil of an amateur; at nine played in public, at Oedenburg, Ries' Eb concerto. A group of Hungarian counts subscribed a 6 years' annuity of 600 florins, and the family moved to Vienna, where **L.** studied with Czerny (pf.), and Salieri (theory) for 18 months. Beethoven hearing him play his trio op. 97, embraced him. At 12 he gave v. succ. concerts in Vienna and his father took him to Paris, where he was refused as a foreigner because of Cherubini's objections to "infant phenomena;" hereafter **L.** was his own teacher, except in comp. which he studied with Paër and Reicha. At 14, his 1-act operetta, "*Don Sancho*" had 5 performances at the Acad. royale de musique. On his father's death in 1827 he supported his mother by teaching, soon becoming the salon-idol he always remained. He was strongly influenced by Chopin, von Weber, Paganini and Berlioz. He had a brilliant series of heart-affairs, beginning with the literary Countess d'Agoult ("Daniel Stern"), with whom he lived in Geneva (1835–39). She bore him a son and three daughters; Cosima, the youngest, became the wife of von Bülow, later of Wagner. 1839, he successfully undertook to earn by concerts money enough for the completion of the Beethoven monument at Bonn. 1849, ct.-cond. at Weimar, with royal encouragement to aid mus. progress. He made himself the greatest patron among creative artists, aiding Wagner materially by productions of his works at Weimar and by pf.-transcriptions, aiding also Raff, Schumann, and Berlioz, finally resigning before the opposition to, and failure of, an opera by Cornelius (q. v.). 1859–70, he lived chiefly at Rome, where in 1866 the Pope, Pius IX., made him an abbé. 1870 he was reconciled with the Weimar Court. 1875 pres. of the new Acad. of Mus. at Pesth; he spent his last years at Weimar, Pesth, and Rome, followed by a large retinue of disciples and pupils whom he taught free of charge. He died during a Bayreuth Festival. C. 2 SYMPHS.: "*Dante*" (after the "Divina Commedia" with female chorus); "*Eine Faustsymphonie*" ("Faust," "Gretchen," "Mephistopheles," with male chorus); SYMPH. POEMS: "*Ce qu'on entend sur la montagne*" (Victor Hugo); "*Tasso, lamento e trionfo*"; "*Les Préludes*"; "*Orpheus*"; "*Prometheus*"; "*Mazeppa*"; "*Festklänge*"; "*Héroïde funèbre*"; "*Hungaria*"; "*Hamlet*"; "*Hunnenschlacht*"; "*Die Ideale*" (Schiller); and "*Von der Wiege bis zum Grabe*" (Michael Zichy); ALSO FOR ORCH. "*Zwei Episoden aus Lenaus Faust*" (Der nachtliche Zug, 2 Mephisto-wälzer), etc. FOR PIANO: 2 concertos; "*Danse macabre*" with orch.; "*Concerto pathétique*"; 15 "*Rhapsodies hongroises*"; "*Rhapsodie espagnole*"; "*Sonata in B. Min.*"; "*Fantasia and Fugue on B–A–C–H*"; variations on a theme from Bach's *B-min. mass*; 10 "*Harmonies poétiques et réligieuses*";

Digitized by Google

"*Années de pélerinage*"; 3 "*Apparitions*," 2 ballades; 6 "*Consolations*"; 2 élégies; 2 légendes (*St. François D'Assise* and *St. François de Paul*); "*Liebesträume*" (Notturnos); "*Études d'éxécution transcendante*"; "*Ab irato, étude de perfectionnement*"; concert-études, "*Waldesrauschen*" and "*Gnomenreigen*"; "*Technische Studien*" (12 books), etc., and many transcriptions of symphs., overtures, 50 songs by Schubert, etc. Vocal comps.: 4 masses, incl. *Missa solennis* (the "Graner" Festival Mass); requiem; 3 oratorios, "*Die Legende von der Heiligen Elisabeth*," "*Stanislaus*," and "*Christus*"; Psalms 13th, 18th, etc., with orch. and other church-music; 3 cantatas with orch.; male choruses, 60 songs, etc. Wrote life of Chopin, of Franz, etc. Complete ed. of his writings in 6 vols. Biogr. by L. Ramann, 1880.

Franz Liszt.

By Henry T. Finck.

THERE are two great paradoxes in the career of Liszt. The first is that just as Rossini, the most popular opera composer of his day, ceased writing operas thirty-nine years before his death, so Liszt, the greatest and most adored pianist of all times, ceased playing in public (except for an occasional charitable purpose) about the same number of years before his end came. He had, with his inimitable art, familiarised concert-goers with nearly all the best compositions for the piano, created by other masters. He had transcribed for the same instrument a large number of songs, operatic melodies and orchestral works (the number of these transcriptions at his death was 371), thereby vastly increasing their vogue. He also wrote altogether 160 original compositions for the pianoforte, many of them as new in form as in substance; unique among them being the fifteen Hungarian rhapsodies—collections of Magyar melodies with gypsy ornaments, moulded by him into works of art, after the manner of epic poets. But—and here lies the second paradox—Liszt, the greatest of all pianists, was not satisfied with the piano. In many of his pieces for it, he endeavours to impart to it orchestral power and variety of tonal effect; and finally, when he became conductor at Weimar (1849), he transferred his attention chiefly to the orchestra. ¶ Of his thirty-four orchestral works, the most important are the "*Faust*" and "*Dante*" symphonies, and thirteen symphonic poems, in which he deviated from the old symphonic form in a spirit similar to Wagner's operatic reforms—abolishing the mosaic of unconnected movements and allowing the underlying poetic idea (programme) to shape the form of the music. Of great importance and beauty also are his sixty songs, which represent the climax of the tendency to mirror in the music, not only the general spirit of the poem, but every line and word. The last period of his life was largely given up to the writing of sacred compositions. Among these, the

Digitized by Google

most original in substance is the "*Legend of St. Elizabeth*," the most original in form "*Christus*," in which the last remnants of the opera (the aria and recitative) are eliminated from the oratorio, and little remains besides choruses and instrumental numbers. Liszt's genius in early life was shaped largely by Schubert, Chopin, Berlioz, and Wagner. His own influence on the pianists and orchestral writers of Germany, France, and Russia, can hardly be overestimated.

Litolff (lē'-tôlf), **H. Chas.**, London, Feb. 6, 1818—Paris, Aug. 5, 1891; prominent pianist, conductor, publisher and composer.

Litta (lĭt'-tă), Duca **Giulo**, Visconte **Arese**, Milan, 1822—Vedano, near Monza, 1891; dram. composer.

Litvinne (lēt'-vĭn), **Felia**, b. Russia; soprano; pupil of Mme. Barth-Banderoli and Maurel; début Th. des Italiens, Paris; later sang Wagner at Met. Op., N. Y.; then in St. Petersburg; sister-in-law of Ed. de Reszké.

Litzau (lēt'-tsow), **Jns. Barend**, Rotterdam, 1822—1893; pianist, organist and composer.

Liverati (lē-vĕ-rā'-tē), **Giov.**, Bologna, 1772—after 1817; noted tenor, conductor and dram. composer.

Lloyd (loid), (1) **Edw.**, b. London, March 7, 1845; noted concert tenor; choir-boy, Westminster Abbey, with Jas. Turle, till 1860; from 1874, first tenor, Leeds Festival; sang at Cincinnati Festival 1888, and has toured the U. S.; gave farewell concert, London, 1900. (2) **Chas. Harford**, b. Thornbury, Gloucestershire, Engl., Oct. 16, 1849; 1891, Mus. Doc. Oxford; 1876, organist Gloucester Cath.; 1892 precentor and mus.-teacher Eton Coll.; founded Oxford Univ. Mus.-Club; 1877–80, cond. Gloucester Festivals; now Oxford Symph. Concerts; c. 7 cantatas, mus. to *Alcestis* (Oxford, 1887); full cath. service, etc.

Lobe (lō'-bĕ), **Jn. Chr.**, Weimar, May 30, 1797—Leipzig, July 27, 1881; flutist, vla.-player, and dram. composer; wrote important treatises.

Lobkowitz. Vide CARAMUEL DE L.

Lo'bo (or **Lopez**) (lō'-pĕs) (or **Lupus**), **Duarte**, Portuguese composer at Lisbon, 1600.

Locatel'li, Pietro, Bergamo, 1693—Amsterdam, 1764; vln.-virtuoso, regarded as marvellous for his double-stopping and effects procured by changed accordature (v. D. D.) in which Paganini imitated him.

Locke, Matthew, Exeter, England, 1632 (33?)—London, 1677; composer.

Lock'ey, Chas., succ. Engl. tenor; retired, 1859.

Lo'der, (1) **J. Fawcett**, 1812—1853; violinist and conductor. (2) **Edw. Jas.**, Bath, 1813—London, 1865; dram. composer. (3) **J.**, violinist, d. ca. 1860 (?). (4) **Wm.**, 'cellist; d. ca. 1860; bro. of above. (5) **Emily Woodyat**, wife of above.

Loeb (lāp), **Jules**, b. Strassburg, 1857; pupil of Chevillard, Paris Cons., won 1st prize; solo 'cellist at the Opéra, and the Cons. Concerts; member of the Marsick Quartet, and the "Société pour instrs. à vent et à cordes."

Loeffler (lĕf'-lĕr), **Chas. Martin Tornov**, b. Mühlhausen, Alsatia, 1861; violinist and notable composer; pupil of Massart, Leonarti, Joachim and Guiraud (comp.); played in Pasdeloup's orch.; later in Prince Dervier's orch.; now 2d leader and soloist Boston (U. S. A.) Symph. Orch.; c. symph. poem "*La mort de Tintagiles*" (after Maeterlinck), with viole d'amore obbligato; suite "*Les Veillées de l'Ukraine*" (after Gogol) for

Digitized by Google

vln. and orch.; concerto in 1 movement for orch.; divertimento for vln. with orch.; string quartet; songs with viola obbl., etc.

Loeillet (lwä-yä'), **J. Bap.**, Ghent—London, 1728; noted virtuoso on flute and harp; composer.

Loewe. Vide LÖWE.

Logier (lō'-jēr), **Jn. Bd.**, Cassel, 1777—Dublin, 1846; flutist, writer and composer; invented the "chiroplast."

Logroscino (lô-grō-shē'-nō), **Nicolà**, Naples, ca. 1700—1763; professor of cpt.; composer; pupil of Durante; 1747, prof. of cpt. at Palermo, then lived in Naples and prod. some 20 light operas; he was brilliantly successful, and was the first to close acts with an ensemble.

Lohmann (lō'-män), **Peter**, b. Schwelm, Westphalia, April 24, 1833; since 1856, lives in Leipzig; 1858–61, writer for *Neue Zeitschrift für Musik*; he believes that the drama should be of universal appeal without localism, patriotism or other allegedly narrowing influence; wrote treatises and several dramas set to music by Huber, Goebel, etc.

Lohr (lōr), **Jn.**, b. Eger, May 8, 1828; org.-virtuoso and teacher; pupil of his father, and of Pitsch; 1858, organist, Szegedin, Hungary; lives in Pesth; played with succ. in London, 1871.

Löhr (lār), (1) **G. Augustus**, Norwich, Engl., 1821—Leicester, 1897; organist and conductor. (2) **Richard H.**, Leicester, Engl., June 13, 1856; studied R. A. M. won two medals; organist, London; since 1882, concert-pianist; c. oratorios; wrote "*Primer of Music*," etc.

Lohse (lō'-zĕ), **Otto**, for years cond. Hamburg City Th., 1895–96, Damrosch Op. Co., in which the prima donna was his wife **Klafsky** (q. v.); cond. Covent Garden, 1901; now cond. City Th., Strassburg; prod. succ. opera "*Der Prinz Wider Willen*" (Cologne, 1898).

Lolli (lôl'-lĭ), **Ant.**, Bergamo, ca. 1730 ('40?)—Palermo, 1802; violinist and leader; composer and writer.

Lomagne, B. de. Vide SOUBIES.

Long'hurst, (1) **Wm. H.**, b. Lambeth, Engl., Oct. 6, 1819; chorister in Canterbury Cath.; later asst.-organist, master of the choristers and lay-clerk; 1873, organist; 1875, Mus. Doc. and mus.-lecturer; c. oratorios, cath. service, etc. (2) **J. Alex.**, 1809—1855; operatic and concert-singer; bro. of above.

Loo'mis, Harvey Worthington, b. Brooklyn, U. S. A., Feb. 5, 1865; notable composer; pupil of Dvořák at the National Cons., New York, 1892, winning a 3-years' scholarship; lives in New York; c. several excellent pantomimes and notable programme music in the form of "musical backgrounds" to poems; original pf.-pcs. and songs.

Loose'more, (1) **H.**, d. 1667; organist at Cambridge, and composer. (2) **G.**, son of above; organist. (3) **J.**, d. 1681; son of (1), org.-builder.

Lopez. Vide LOBO.

Lorenz (lō'-rĕnts), (1) **Fz.**, Stein, Lower Austria, 1805—Vienna, 1883; writer. (2) **Karl Ad.**, b. Koslin, Pomerania, Aug. 13, 1837; c. quartets, etc., as a sch.-boy; studied with Dehn, Kiel and Gehrig, Berlin, and at Berlin Univ.; 1861, Dr. Phil.; 1866, Municipal Dir., Stettin, cond. symph. Concerts, etc.; teacher in two gymnasiums; founded the "Stettin Musikverein" (for oratorio); 1885, professor; c. 2 succ. operas, overtures, etc. (3) **Julius**, b. Hanover, Oct. 1, 1862; from 1884, cond. Singakademie, Glogau; 1895, of the "Arion," New York; c. an opera "*Die Rekruten*," and overtures.

Lo'ris, Lori'tus. Vide GLAREANUS.

Lortzing (lôrt'-tsĭng) (**Gv.**), **Albert**, Berlin, Oct. 23, 1803—Jan. 21, 1851; an actor, son of actors, and m. an actress, 1823. Had a few lessons with Rungenhagen; chiefly self-taught; 1826, actor at Detmold;

Digitized by Google

prod. 2 vaudevilles with succ.; 1833–44, tenor at Leipzig th.; prod. succ. "*Die beiden Schützen*"; 1837 and 1839, "*Czar und Zimmerman*"; 4 others followed, then "*Der Wildschütz*," 1842; cond. at Leipzig Op., then travelled, producing 6 more operas, incl. "*Undine*" (1845); "*Der Waffenschmied*" (1846); his melodious unction keeps those works mentioned still popular, and his "*Regina*" was posthumously prod. Berlin, 1899, with succ.; he lived in poverty in spite of his succ., and a benefit was needed for his family after his death; c. also an oratorio, etc.; biogr. by Düringer (Leipzig, 1851).

Löschhorn (lĕsh'-hôrn), **Albert,** b. Berlin, June 27, 1819; pupil of L. Berger, Kollitschgy, Grell and A. W. Bach at the R. Inst. for Church-music; 1851, as pf.-teacher there; 1859, professor; noted teacher also; writer and composer.

Los'sen, Magda. Vide DULONG.

Los'sius, Lucas, d. Lüneberg, 1852; writer and composer.

Lott, Edwin M., b. St. Helier, Jersey, Jan. 31, 1836; at 10 yrs. organist; later various London churches; c. sacred mus.

Lotti (lôt'-tē), **Ant.,** Hanover (?), ca. 1667—Venice, Jan. 5, 1740; son of the ct.-cond. at Hanover; pupil of Legrenzi; at 16 prod. an opera at Venice; 1697 organist there; prod. 20 operas with general succ.; was noted as an organist, and more famed as a composer of church-music.

Lotto (lôt'-tō), **Isidor,** b. Warsaw, Dec. 2, 1840; pupil of Massart (vln.) and Reber (comp.), Paris Cons.; 1862, solo-violinist, Weimar; 1872, teacher Strassburg Cons., later at Warsaw Conservatorium.

Lotze (lôt'-tsĕ), **Rudolf Hn.,** Bautzen, 1817—Berlin, 1881; professor and writer.

Louis (loo'-ēs), **Fd.,** Friedrichsfelde, near Berlin, 1772—Saalfeld, 1806; Prince of Russia, nephew of Frederick II.; composer.

Loulié (loo-yā), **Ét.,** 17th cent.; inv. the "chronomètre" (forerunner of the metronome) and a "sonomètre."

Lovattini (-tē'-nē), **Giov.,** Ital. tenor in London, 1767.

Lov'er, Samuel, Dublin, 1797—Jersey, 1868; famous novelist; also composer.

Löw (lāv), **Jos.,** Prague, Jan. 23, 1834—Oct., 1886; pianist and composer of light pf.-pcs.

Lowe (lō), **Edw.,** Salisbury, Engl., 1610 (–15?)—Oxford, 1682; organist, professor and composer.

Löwe (lā'-vĕ) **(Jn.) Karl (Gf.),** Löbejün, near Halle, Nov. 30, 1796—Kiel, April 20, 1869; son and pupil of a cantor; studied with Türk on a royal stipend; 1821–66 town mus.-dir. at Stettin; toured Europe singing his own fine "ballades" or dramatic solos; also c. 5 operas, 17 oratorios, etc., wrote a "Selbst-biographie (1870)."

Low'thian, Caroline (Mrs. **Cyril A. Prescott**), English composer.

Lübeck (lü'-bĕk), (1) **Vincentius,** Paddingbüttel, near Bremen, 1654—Hamburg, Feb. 9, 1740; famous organist. (2) **Jn. H.,** Alphen, Holland, 1799—The Hague, 1865; violinist and ct.-conductor. (3) **Ernst,** The Hague, 1829—Paris, 1876; son of above; pianist. (4) **Louis,** b. The Hague, 1838; bro. of above; pupil of Jacquard; 1863–70, 'cello-teacher, Leipzig Cons.; then in Frankfort.

Lü'benau, L. Vide JADASSOHN, S.

Lubrich (loo'-brĭkh), **Fritz,** b. Bärsdorf, July 29, 1862; 1890 cantor at Peilau, Silesia; editor and composer.

Lucantoni (loo-kän-tō'-nē), **Giov.,** b. Rieti, Italy, Jan. 18, 1825; pupil of Milan Cons.; 1857 lived in Paris, then London as vocal teacher; c. an opera, a symph., etc.

Lu'cas, (1) **Chas.,** Salisbury, 1808—London, 1869; 'cellist and composer. (2) **Stanley,** since 1861 secretary to the R. Soc. of Mus.; and 1866–80 of the Philh. Soc. (3) **Clarence,** b. Can-

Digitized by Google

ada, 1866; studied Paris Cons.; c. opera, "*Anne Hathaway*," etc.

Lucca (look'-kă), **Pauline**, b. Vienna, April 25, 1841; soprano; studied with Uschmann and Lewy; in chorus Vienna Op.; 1859 won attention as First Bridesmaid in "*Der Freischütz*," engaged at Olmütz, for leading rôles; Meyerbeer chose her to create "Selika" in "*L'Africaine*" at Berlin, where she was engaged as ct.-singer for life; sang in London annually, and broke her Berlin engagement to sing in the United States for two years; 1869 m. Baron von Rhaden (divorced, 1872); m. von Wallhofen in America; lives in Vienna.

Lucchesma (look-kās'-mă), **Maria A. M.**, Ital. mezzo-soprano, London, 1737.

Lück (lĭk), **Stephan**, Linz-on-Rhine, 1806—Trier, 1883; reformer in Catholic church-music.

Ludwig (loot'-vĭkh), **Otto**, Eisfeld, Thuringia, 1813—Dresden, 1865; dram. composer.

Luhrss (loorsh), **K.**, Schwerin, 1834—Berlin, 1882; composer.

Lully (rightly **Lulli**) (lŭl-lē, or lool'-lĭ), (1) **J. Bap. de**, Florence, 1633—Paris, March 22, 1687. A Franciscan monk taught him the violin and guitar. His parents were noble but poor; the Chev. de Guise took the boy in 1646 to France to entertain Mlle. de Montpensier, but he was set to work in the scullery, where Count de Nogent heard him play the vln. and placed him in the private band. **L.**, however, set to music a satirical poem on Mlle. de M. and she dismissed him. He studied the harps. and comp. with Métri, Roberdet, and Gigault, and became a member of the King's private orchestra; 1652, he became head of the "24 violins"; he organised a second group, "les petits violons," of 16 instrs. and made it the best orchestra in France. 1653, ct.-composer and prod. masques and ballets in which Louis XIV. took part and Lully as "M. Baptiste," danced and acted. 1672, the king held him in such favour that he gave him letters patent for an "Académie royale de musique" (now the Gr. Opéra); a rival theatre was closed by the police (v. CAMPRA). With this opportunity (cf. Wagner's Bayreuth, Theatre) the transplanted Italian proceeded to found French opera—idiomatic mus. to texts in the vernacular, and free of the super-ornamentation of the Italian Sch. He held the vogue till Gluck put him in eclipse. **L.** was dir., stage-manager, conductor, and even at times machinist, as well as composer. He was fortunate in his librettist, Quinault. He developed the overture, and introduced the brass into the orch. He was famous for his temper and once while cond. furiously struck his own foot with the baton, producing a fatal abscess. His works, mainly on classical subjects, include "*Les Fêtes de l'Amour et de Bacchus*"; a pastoral pasticcio (1672); "*Cadmus et Hermione*"; "*Alceste*"; "*Thésée*"; "*Le Carnaval*," opera-ballet; "*Atys*, *Isis*, *Psyche*"; "*Bellérophon*"; "*Proserpine*"; "*Le Triomphe de L'Amour*"; "*Persée*"; "*Phaëton*"; "*Amadis de Gaule*"; "*Roland*"; "*Armide et Renaud*"; "*Acis et Galatée*," historic pastoral (1686), etc., also symphs., a mass, etc. (2) **Louis de**, Paris, 1664—after 1713; son of above; dramatic composer.

Lum'bye, Hans Chr., Copenhagen, 1810—1874; conductor and composer of pop. dance-mus. His son and successor (2) **G.**, c. opera "*The Witch's Flute*."

Lum'ley, Benj., 1812—1875; London operatic manager.

Lu'pi. Vide LUPUS.

Lupi (loo'-pē), Italianised form of "Wolf"; frequent 16th cent. surname worn by **Lupus Lupi, Didier, Johannes (Jean)**, and **Manfred Lupi**, of whom nothing remains except their

Digitized by Google

works (detached motets for the greater part). Also see LOBO.

Luporini (loo-po-rē'-nē), **Gaetano,** b. Lucca, Italy; pupil of Primo Quilici, graduating from the Pacini Mus. Inst.; c. opera "*Marcella,*" succ. lyric comedy, "*I Dispetti Amorosi*" (Turin, 1894); v. succ. opera "*La Collana di Pasqua*" (Naples, 1896), etc.

Lupot (lü-pō), (1) **Nicolas,** Stuttgart, 1758—Paris, 1824; chief of a French family of vln-makers, incl. his great grandfather (2) **Jean;** his grandfather (3) **Laurent** (b. 1696), his father (4) **François,** his bro. (5) **François** (d. 1837), and his son-in-law, **Chas. Fr. Gand** of **Gand & Bernardel,** Paris.

Lupus (loo'-poos) (Christian name frequently occurring among 16th cent. composers). Among those who wore it are, (1) **L. Hellinck,** (2) **L. Lupi.**

Luscinius (Latin form of **Nachtgall** or **Nachtigall** (näkht'-(ĭ)-gäl), "Nightingale"), **Ottomar,** Strassburg, 1487—ca. 1536; organist, theorist and composer.

Lussan (dŭ lŭs-săn), **Zélie de,** b. New York, 1863; pupil of her mother; début in concert and stage, 1886; 1889 Carl Rosa Co., London; from 1894, Met. Op. N. Y., also in Spain, etc.

Lussy (loos'-sē), **Mathis,** b. Stans, Switz., April 8, 1828; pupil of Businger and Nägeli; pf.-teacher, Paris, and writer.

Lüstner (lĭst'-n'r), (1) **Ignaz P.,** Poischwitz, near Jauer, 1792—Breslau, 1873; violin teacher. His five sons were (2) **K.,** b. Breslau, Nov. 10, 1834; pianist and 'cellist; since 1872 teacher in Wiesbaden. (3) **Otto,** Breslau, 1839—Barmen, 1889; town mus.-dir. at Barmen. (4) **Louis,** b. Breslau, June 30, 1840; violinist, and since 1874 cond. at Wiesbaden. (5) **G.,** b. Berlin, 1887; 'cellist; ct.-cond. at Berlin. (6) **Richard,** b. Breslau, Sept. 2, 1854; harpist and violinist.

Luther (loo'-tĕr), **Martin,** Eisleben, Nov. 10, 1483—Feb. 18, 1546; the great reformer concerned himself also with church-mus., issuing "*Formula missae*" (1523), and a new order for the German mass. He wrote the words of at least 36 chorals, and is generally believed to have c. 13 choral-tunes (incl. the famous "*Ein feste Burg ist unser Gott,*" and "*Jesaia den Propheten das gescha*"), his method being to play them on the flute (which he played well) while his friends and assistants, the cond. Konrad Rupff and cantor Jn. Walther, wrote them out.

Lütschg (lĭtshkh), **Waldemar,** b. St. Petersburg, May 16, 1877; pianist; pupil of his father a prof. at the Cons. there; after his father's death he toured Germany; lives in Berlin.

Lutz (loots), **Wm. Meyer,** b. Mannerstadt, 1829; pianist and dram. composer; from 1848, conductor at London.

Lützel (lüt'-tsĕl), **Jn. H.,** Iggleheim, near Speyer, 1823—Zweibrucken, 1899; writer and composer.

Lutzer, Jenny. Vide DINGELSTEDT.

Lux (looks), **Fr.,** Ruhla, Thuringia, 1820—Mayence, 1895; conductor, organist, pianist and dram. composer.

Luzzi (lood'-zē), **Luigi,** Olevano di Lomellina, 1828—Stradella, 1876; dram. composer.

Lvoff (or **Lwoff**) (l'vôf), **Alex. von,** Reval, 1799—on his estate, Govt. of Kovno, 1870; violinist and conductor; c. the Russian national hymn and 4 operas.

Lwowezyk (l'vō'-vĕ-zĕk), **Martin (Leopolitas),** d. 1589, Polish composer.

Lynes (līnz), **Frank,** b. Cambridge, Mass., May 16, 1858; pupil N. E. Cons. and Leipzig Cons.; lives in Boston as organist, conductor and composer.

Lyra (lē'-rä), **Justus W.,** Osnabrück, 1822—Gherden, 1882; composer.

Lysberg (lēs'-bĕrkh) (rightly **Bovy**), **Chas. Samuel,** Lysberg, near Geneva, 1821—Geneva, 1873; pianist and dram. composer.

Digitized by Google

M

Maas (mäs), (1) **Jos.**, Dartford, 1847—1886; tenor. (2) **Louis (Ph. O.)**, Wiesbaden, 1852—Boston, 1889; pianist, conductor and composer.

Mabellini (mă-bĕl-lē'-nē), **Teodulo**, Pistoia, Italy, 1817—Florence, 1897; ct.-conductor and dram. composer.

Mabillon (mă-bē-yôn), **Jean**, St. Pierremont, 1632—St. Germain-des-Prés, 1707; writer and editor.

Macbeth', **Allan**, b. Greenock, Scotland, March 13, 1856; pupil of Leipzig Cons.; organist in Glasgow; since 1890, principal sch. of mus., Glasgow Athenæum; c. an operetta, 2 cantatas, chamber-mus., etc.

Maccherini (măk-kĕ-rē'-nē), Bologna, 1745—1825, soprano, wife of Ansani.

MacCunn', **Hamish**, b. Greenock, Scotland, March 22, 1868; notable British composer; pupil of Parry, R. A. M., having won a scholarship for comp.; at 19, several of his orch.-pcs. were prod. by Manns; at 20 commissioned to c. a cantata for the Glasgow Choral Union; gave concerts at the studio of John Pettie, whose daughter he m., 1889; 1888–94, prof. of harm. R. A. M.; 1898, cond. Carl Rosa Op. Co.; c. operas, "*Jeanie Deans*" (Edinburgh, 1894), "*Diarmid and Ghriné*" (Covent Garden, 1897); 5 cantatas incl. "*The Death of Parry Reed*" (male chorus and orch.), overtures "*Cior Mhor*," "*The Land of the Mountain and the Flood*" ballad overture, "*The Dowie Dens o' Yarrow*"; ballade, "*The Ship o' the Fiend*," with orch.; 8th Psalm with orch., etc.

MacDow'ell, **Edw. Alex.**, New York, Dec. 18, 1861; eminent American composer and one of the most original and virile of contemporary creators, having given the sonata a new enlargement and spontaneity, and written programme-mus. of especial dignity; pupil of J. Buitrago, P. Desvernine and Teresa Carreño, N. Y.; 1876, Paris Cons.; 1879, with Heymann (pf.) and Raff (comp.), Frankfort; 1881–82, chief pf.-teacher at Darmstadt Cons.; at 21, Raff (who was deeply interested in his progress) and Liszt procured the performance of his works at the annual festival of the "Allgemeiner deutscher Musikverein"; lived in Wiesbaden; 1888, Boston; 1896, prof. of mus. in Columbia Univ., New York; Mus. Doc. *h. c.*, Princeton Univ. and 1902, Penn. U. also; he gives frequent pf.-recitals, and has played his concertos with the Boston Symph. and other orchs. ORCHESTRAL COMPOSITIONS: 2 poems "*Hamlet*" and "*Ophelia*"; symph. poems, "*Lancelot and Elaine*," "*Lamia*" and "*Roland*," op. 35, romance for 'cello with orch.; 3 orch. suites incl. "*In October*" and "*Indian Suite*." FOR PIANO: 4 sonatas "*Tragica*," "*Eroica*" ("*Flos regum Arthurus*"), "*Scandinavian*" and "*Celtic*"; prelude and fugue, modern suite; forest idyls, 3 poems, "*Moon-pictures*," 6 poems after Heine, 4 "*Little Poems*"; technical exercises (3 books), and 12 virtuoso-studies, etc., and many songs of great charm and individuality.

Mace, Thos., 1613—after 1675; Engl. lutenist, inventor and writer.

Macfar'ren, (1) Sir **G. Alex.**, London, March 2, 1813—Oct. 31, 1887; notable English composer and scholar; son and pupil of the playwright G. Macfarren; also studied with Ch. Lucas and C. Potter, R. A. M.; 1834, prof. there, even after blindness overtook him; from 1875 prof. at Cambridge Univ., Mus. Doc. there 1876; from 1876, also principal of the R. A. M.; 1883, knighted; c. 13 operas, 9 of them prod.; 4 oratorios, 6 cantatas, 8 symphonies, 7 overtures, incl. "*Chevy Chase*," "*Don Carlos*," "*Hamlet*" and "*Festival*," concertos, sonatas, etc.; wrote textbooks, articles; ed. old texts, etc.; biog. by Banister (London, '91). (2)

Digitized by Google

Natalia, b. Lübeck, wife of above; contralto, translator and writer. (3) **Walter Cecil,** b. London, Aug. 28, 1826; bro. and pupil (in comp.) of (1); studied with Turle, Holmes (pf.) and Potter (comp.); from 1846, pf.-prof. at the R. A. M., of which he is a Fellow; 1873–80, cond. Acad. Concerts; dir. and treasurer Philharm. Soc.; pianist, lecturer, editor, and composer of a symph., 7 overtures, a cantata "*The Song of the Sunbeam*," services, etc.

Machault (or **Machau, Machaud, Machut**) (mă-shō), **Guillaume (Gulielmus) de Mascandio,** Machau in the Champagne (?) ca. 1284—1370; troubadour; composer.

Mächtig (měkh'-tĭkh), **K.,** Breslau, 1836—1881; organist and composer.

Macirone (mă-chē-rō'-nĕ), **Clara Angela,** b. London, Jan. 20, 1821; pianist; pupil of R. A. M.; later teacher there and elsewhere; c. "*Te Deum*" and "*Jubilate*," anthem "*By the Waters of Babylon*," etc.

Macken'zie, Sir **Alex. Campbell,** b. Edinburgh, Aug. 22, 1847; notable British composer; pupil of Ulrich (pf.) and Stein (comp.), Sondershausen Cons.; at 14 a violinist in the Ducal Orch.; 1862, won the King's scholarship, R. A. M., and studied with Sainton, Jewson, and Lucas; from 1865 teacher and cond. Edinburgh; 1888 of Cambridge; 1896 of Edinburgh U.; 1894 knighted; since 1888, principal R. A. M. (vice Macfarren); 1892 cond. Philh. Soc.; c. operas, "*Colomba*" (Drury Lane, 1883), "*The Troubadour*" (ibid. 1886), and "*His Majesty, or the Court of Vingolia*" (1897; comic), "*Cricket on the Hearth*" (MS.); oratorios, "*The Rose of Sharon*" (Norwich Festival, 1884), and "*Bethlehem*" (1894); cantatas, *Jason* (Bristol Festival, 1882), "*The Bride*," "*The Story of Sayid*" (Leeds Festival, '86), "*The New Covenant*," "*The Dream of Jubal*," "*The Cotter's Saturday Night*," and "*Veni, Creator Spiritus*"; 2 Scottish rhapsodies, a ballad, with orch., "*La belle dame sans merci*"; overtures "*Cervantes*," "*To a comedy*," "*Tempo di ballo*," "*Twelfth Night*," "*Britannia*"; a vln.-concerto, a "Pibroch" for vln. and orch.; "*Scottish Concertos*" for pf., etc.

Mackintosh (1) **J.,** 1767—1840 (?); bassoonist. (2) **Alphonso,** son of above; violinist.

McGuck'in, Barton, b. Dublin, July 28, 1852; pupil of Turle and Trevulsi; pop. oratorio and operatic tenor.

McLean, Alick, b. Eton, Engl., July 20, 1872; c. opera "*Quentin Durward*" (London, 1895); 1-act opera "*Petruccio*" (Covent Garden, 1895; Moody Manners prize of £100), etc.

McMur'die, Jos., London, 1792—Merton, Surrey, 1878; composer and director.

Mader (mä'-dĕr), **Raoul (M.),** b. Pressburg, Hungary, June 25, 1856; studied Vienna Cons.; took 1st prize for pf. and comp., and the great silver medal and the Liszt prize as best pianist in the Cons.; 1882–95, 1st "coach" for solo singers, Vienna ct.-opera, also asst.-cond. From 1895 cond. Royal Opera, Pesth; c. 2 comic operas, 4 ballets, incl. "*Die Sirenen-insel*," and "*She*" (after Rider Haggard), parody on Mascagni's *Cavalleria Rusticana* (Th. an der Wien, 1892), choruses, songs, etc.

Mag(g)ini (măd-jē'-nē) (or **Magino**), **Giov. Paolo,** Botticino - Marino, Italy, 1580—Brescia, ca. 1631; vln.-maker, rivalling Stradivari and Guarneri; his double-basses particularly good; label, "Gio. Paolo Maggini, Brescia."

Mag'nus, Désiré (rightly **Magnus Deutz**), Brussels, 1828 — Paris, 1884; teacher, composer and critic.

Mahillon (mä-ē-yôn), **Chas. Victor,** b. Brussels, March 10, 1841; since 1877 custodian of mus. instrs., Brussels Cons.; editor and writer; manager wind-inst. factory of his father.

Digitized by Google

Mahler (mä'-lĕr), **Gus.**, b. Kalischt, Bohemia, July 7, 1860; studied with Bruckner at Vienna Cons.; cond. at Cassel, 1885–86, Leipzig, 1888–91; dir. Royal Opera, Pesth, 1891–97, cond. Hamburg City Th.; 1897, ct.-cond. Vienna Ct.-Opera, later dir.; c. opera "*Die drei Pintos*" (after Weber's sketches) (Leipzig, 1888); cantata "*Das klagende Lied*," fairy play, 3 notable symphonies, etc.

Mahu (mä'-oo), **Stephan**, b. Germany, ct.-singer and composer, 1538.

Maier (mī'-ĕr), (1) **Jos. Fr. Bd. Caspar**, cantor at Schwäbish Hall 1718–41. (2) **Julius Jos.**, Freiburg, Baden, 1821—Munich, 1889; teacher and writer.

Mailhac (mīl'-āk), **Pauline**, b. Vienna, May 4, 1858; pupil of Uffmann, soprano at Carlsruhe many years.

Maillart (mī-yăr), **Louis** (called **Aimé**), Montpellier, Herault, France, 1817—Moulins, Allier, 1871; dram. composer.

Mailly (mī-yē), **Alphonse J. Ernest**, b. Brussels, Nov. 27, 1833; pianist, and organ virtuoso; pupil of Girschner, Brussels Cons.; 1861 pf.-teacher there; 1868 organ-teacher; composer.

Mainzer (mīn'-tsĕr), **Abbé Jos.**, Trier, 1807 — Manchester, 1851; singing-teacher, writer and dram. composer.

Maitland (māt'-länd) (**J. Alex.**), **Fuller**, b. London, April 7, 1856; 1882, M.A. Trinity Coll., Cambridge; lecturer and critic for various papers, now of London *Times*; ed. the Appendix to Grove's Dict.; pianist at the Bach choir concerts; wrote "*Masters of German Music*" (1894), and many authoritative works.

Majo (mä'-yō), **Fran. di** (called **Ciccio di Majo**), Naples, 1745 (?)—Rome, 1770; organist and noted composer of operas and church-mus.

Majorano. Vide CAFFARELLI.

Malcolm, Alex., British writer, 1721.

Malder (mäl'-dĕr), **Pierre van**, Brussels, 1724—1768; violinist and composer.

Malherbe (mäl-ărb), **Chas. Théodore**, b. Paris, April 21, 1863; at first a lawyer, then studied with Danhauser, Wormser, and Massenet; also pub. some original comps., and transcriptions; Danhauser's sec.; 1896, asst.-archivist, Gr. Opéra; Officer of the Acad. and of Pub. Instruction; Chev. of various orders. Ed., *Le Ménestrel*, and is prolific writer on Wagner, etc.; owns what is probably the best private coll. of mus.-autographs in the world; ed. Rameau's complete works.

Malibran (mäl-ĭ-brăń), (1) **M. Felicità** (née **Garcia**), Paris, March 24, 1808—Manchester, Sept. 23, 1836 (from singing too soon after being thrown and dragged by a horse). In some respects the greatest of all women vocalists; she had a contralto voice with an additional soprano register and several well-concealed "head tones" between; she improvised frequently on the stage, and also c.; at 5 she played a child's part and one evening broke out singing the chief rôle to the amusement of the audience; at 7 studied with Pauseron; at 15 studied with her father (v. GARCIA); début, London, 1825; she had a personality that compelled extraordinary homage. She m. Malibran; when he became bankrupt she divorced him, and 1836 m. de Bériot, ct.-violinist with whom she had lived since 1830. (2) **Alex.**, Paris, 1823—1867; violinist and composer.

Mallinger (mäl'-lĭng-ĕr), **Mathilde** (née **Lichtenegger**), b. Agram, Feb. 17, 1847; soprano; pupil of Giordigiani and Vogl, Prague Cons., and Lewy, Vienna; début, Munich, 1866; 1868, created "Eva" in the *Meistersinger*; m. Baron von Schimmelpfennig; since 1890 singing-teacher, Prague Cons.

Malten (mäl'-tĕn), **Therese**, b. Insterburg, East Prussia, June 21, 1855; soprano; pupil of Engel (voice), and Kahle (action), Berlin; at 18 début,

Digitized by Google

Dresden as *Pamina*, and engaged there for life; created "Kundry" (*Parsifal*) at Bayreuth, 1882; 1898, ct.-chamber singer.

Mälzel (mĕl'-tsĕl), **Jn. Nepomuk**, Ratisbon, 1772—on a voyage, July 31, 1838; mus-teacher; inv. "panharmonion" (a sort of orchestrion), an automaton-trumpeter, and an automatic chess-player; while experimenting with his "chronometer," a sort of metronome (v. D.D.), he saw Winkel's invention, adopted its chief features and patented the result as Maelzel's metronome (v. D.D.).

Mancinelli (män-chī-nĕl'-lī), **Luigi**, b. Orvieto, Papal States, Feb. 5, 1848; intended for commerce, self-taught on the pf., and ran away from home; was brought back, but permitted to study at 14 with Sbolci (Florence, 'cello); at 15, 3rd 'cellist Pergola Th., earning his living the next 8 years; studied with Mabellini (comp.); 1870 in the orchestra of the opera at Rome; 1874, 2nd cond.; 1875, cond.; 1881, dir. Bologna Cons., which he made one of the best in Italy; 1886–88, cond. at Drury Lane, London; 1888–95, Royal Th. Madrid; since at Covent Garden, London, and Met. Op., New York; in Italy called "il Wagnerista" for his advocacy; c. opera "*Isora di Provenza*" (Bologna, 1884); succ. "*Ero e Leandro*" (Madrid, 1897, New York, 1899); an oratorio, etc.; overture and entr'acte-mus. to Cossa's *Cleopatra*.

Mancini (män-chē'-nē), (1) **Fran.**, Naples, 1674—1739; cond. and dram. composer. (2) **Giambattista**, Ascoli, 1716—Vienna, 1800; writer.

Mancio (män'-chō), **Felice**, Turin, 1840—Vienna, 1897; singer and publisher.

Mangeot (mäṅ-zhō), **Ed. Jos.**, Nantes, France, 1834—Paris, 1898; pf.-maker and editor; inv. piano "à double clavier renversé."

Mangold (män'-gôlt), (1) **G. M.**, 1776—1835; violinist. (2) **(Jn.) Wm.**, Darmstadt, 1796—1875; conductor and dram. composer. (3) **K. (L. Amand)**, Darmstadt, 1813—Oberstdorf, Algau, 1889; bro. of above; dir., conductor and composer. (4) **K. G.**, 1812—London, 1887; pianist, composer and teacher.

Mann, (1) **Arthur Henry**, b. Norwich, Engl., May 16, 1850; chorister at the cath. with Dr. Buck; organist various churches; since 1876, King's Coll., Cambridge; 1871, F. C. O., 1882, Mus. Doc., Oxford; Händel scholar; with Prout discovered the original wind-parts of the *Messiah*; ed. the *Fitzwilliam Catalogue* with Maitland, etc.; c. "*Ecce Homo*," with orch.; "*Te Deum*," "*Evening Service*," for orch., etc. (2) **Jn. G. Hendrik**, b. The Hague, July 15, 1858; pupil R. Sch. of Mus. there; bandm., Leyden; composer.

Man'ney, Chas. Fonteyn, b. Brooklyn, 1872; studied with Wm. Arms Fisher and J. Wallace Goodrich, Boston; composed a cantata, songs, etc.

Manns (mäns), **Aug. (Fr.)**, b. Stolzenberg, near Stettin, March 21, 1825; noted conductor; son of a glass-blower, who with his sons formed a quintet (vlns., 'cello, horn, and flute); at 15, apprenticed to Urban, of Elbing; later 1st clar. of a regimental band, Dantzig; 1848, at Posen. Wieprecht got him a place as 1st vln. in Gungl's orch. at Berlin; 1849–51, cond. Kroll's Garden; regimental bandm. Königsberg and Cologne (1854); joined Crystal Palace band, London as asst.-cond. to Schallen, who pub. as his own **M.'s** arrangement of certain quadrilles; whereupon **M.** resigned, publicly stating the reason; 1859 he succeeded S., he later made the band a full orch., giving famous and very popular Saturday Concerts till 1900, when the public ceased to support it; he has also cond. 7 Triennial Händel Festivals, concerts of the Glasgow Choral Union, 1879–92, etc.

Digitized by Google

Mannsfeldt (măns'-fĕlt), **Hn.**, Erfurt, 1833—Ems, 1892; conductor.

Mannstädt (măn'-shtĕt), (1) **Fz.**, b. Hagen, Westphalia, July 8, 1852; pupil Stern Cons., Berlin; 1874, cond. at Mayence; 1876, Berlin Symph. Orch.; 1879, pf.-t. Stern Cons.; 1893–97, cond. Berlin Philh.; then returned to Wiesbaden, where he had been as conductor and teacher 1883–97. (?) (2) **Wm.**, b. Bielefeld, May 20, 1837; bro. of above; conductor and stage manager, Berlin Th.; editor; c. (text and music) farces and operettas.

Mansfeldt, E. Vide PIERSON, H. H.

Mantius (măn'-tsĭ-oos), **Ed.**, Schwerin, 1806—Bad Ilmenau, 1874; tenor.

Mantovano, Al. Vide RIPA.

Manzuoli (măn-tsoo-ō'-lē), **Giov.**, b. Florence, ca. 1725; famous soprano-musico.

Ma'pleson, Col. **Jas. H.**, London, May 4, 1830—Nov. 14, 1901; famous impresario; studied R. A. M., London; a singer, and vla.-player in an orch.; 1861, managed Italian Opera at the Lyceum; 1862–68, was at H. M.'s Th.; 1869, Drury Lane; 1877, reopened H. M.'s Th.; gave opera at Acad. of Mus., New York, with varying succ. in different seasons.

Mara (mă'-ră), **Gertrud Elisabeth**, (née **Schmeling**), Cassel, Feb. 23, 1749—Reval, Jan. 20, 1833; phenomenal soprano, with compass, g–e‴ (v. PITCH, D.D.), who reached a high pinnacle of art over difficulties (ranging from rickets to the Moscow fire) not surpassed in the wildest fiction; she m. in 1773, the 'cellist Mara, divorced him 1799; teacher.

Mara, La. Vide LIPSIUS, MARIE.

Marais (mă-rĕ'), (1) **Marin**, Paris, March 31, 1656—Aug. 15, 1728; the greatest viola-da-gambist of his time; c. symphonies, etc. (2) **Roland**, son of above; solo gambist; pub. pcs. for gamba.

Mar'beck, J. (or **Merbecke**), 1523—ca. 1581; Engl. organist and composer.

Marceau (mär-sō), **Jas. Herbert**, b. Napierville, Canada, Oct. 31, 1859; studied singing with Willard, N.Y., and with de Padilla and Ch. Doullier, Paris; teacher Mansion Sch., Wollaston, Mass.

Marcello (mär-chĕl'-lō), **Benedetto**, Venice, Aug. 1, 1686—Brescia, July 24, 1739; noted composer, pupil of Gasparini and Lotti; held gov't positions; pub. satires, and c. 50 psalms, etc.

Marchand (mär-shăn), **Louis**, Lyons, 1669—in poverty, Paris, 1732; an org.-virtuoso whose fame wilted before his failure to meet J. S. Bach in a duel of virtuosity.

Mar'chant, Arthur Wm., b. London, Oct. 18, 1850; organist in several English churches; 1880–82, St. John's Cath., Denver, Col.; since 1895, organist, Dumfries, Scotland; wrote text-books; c. Psalm 48, with orch.; "*A Morning Service*" and an "*Evening Service*," etc.

Marchesi (mär-kā'-zē), (1) **Luigi** ("**Marchesi'ni**"), Milan, 1755—Inzago, Dec. 14, 1829; soprano musico. (2) **Salvatore**, Cavaliere **De Castrone** (dā-käs-trō'-nĕ) (Marchese **Della Rajata**), b. Palermo, Jan. 15, 1822; studied mus. with Raimondi, Lamperti and Fontana; exiled after the Revolution of 1848, and début as barytone, N. Y.; then studied with Garcia, London; a succ. concert-singer; 1852 m. Mathilde Graumann (v. *infra*), and they sang together in opera, later taught together at Vienna Cons., 1865–69, Cologne Cons.; 1869–81, Vienna, since then in Paris; pub. a vocal method, translations, etc.; c. songs. (3) **Mathilde** (née **Graumann**), b. Frankfort-on-M., March 26, 1826; famous singing-teacher; pupil of Nicolai, Vienna, and Garcia, Paris; sang in concert; wife of above (q. v.); pub. a vocal method, vocalises, and autobiog. "*Marchesi and Music*," enlarged from "*Aus meinem Leben*" (Dusseldorf, 1887 ?).

Digitized by Google

Marchetti (mär-kĕt'-tĭ), **Filippo**, Bolognola, Italy, Feb. 26, 1835—Rome, Jan. 18, 1902; pupil of Lillo and Conti, Royal Cons., Naples; at 21 prod. succ. opera, "*Gentile da Varano*" (Turin), "*La Demente*" (1857); singing-teacher, Rome; went to Milan and prod. succ. "*Giulietta e Romeo*" (1865), and "*Ruy-Blas*" (La Scala, 1869). From 1881, dir. R. Accad. di Santa Cecilia, Rome; prod. 3 other operas, symphonies, and church-music.

Marchet'tus of Padua (**Marchetto da Padova**), lived in Cesena, ca. 1270—ca. 1320; learned theorist. (Gerbert.)

Marchi (mär'-kē), **Emilio de**, Chevalier (rightly **Peano**), b. Voghera, Piedmont, 1866; prominent tenor; son of Italian general; entered army and served with distinction in Africa as lieutenant, then studied voice with Landi, Florence; début, Milan, 1866, as Alfredo in "*La Traviata*"; sang with great success throughout Europe; 1896–97 and 1901–02 in the U. S. 1900 created "Cavardossi" in Puccini's "*La Tosca*."

Marcolini (-lē'-nē), **Marietta**; Italian soprano, 1805–18; created Rossini rôles.

Maréchal (mär-ā-shăl), **H. Chas.**, b. Paris, Jan. 22, 1842; pupil of Cons., 1870, won Grand prix de Rome; prod. 1-act op.-com. "*Les Amoureux de Cathérine*" (Op.-Com., 1876); also 3-act op.-com. "*La Traverne des Trabans*" (ibid., '81); "*Dédamie*" (Gr. Opéra, '93); "*Calendal*" (Rouen, '94); c. sacred drama "*Le Miracle de Naim*" ('91), etc.

Marek', Louis, Galicia, 1837—Lemberg (?); pianist, pupil of Liszt.

Marenco (mä-rĕn'-kō), **Romualdo**, b. Novi Ligure, Italy, March 1, 1841; violinist; then 2d bassoon, Doria Th., Genoa, where he prod. a ballet; studied cpt. with Fenaroli and Mattei; 1873, dir. of ballet at La Scala, Milan; has prod. 4 operas, and over 20 ballets.

Marenzio (mä-rĕn'-tsĭ-ō), **Luca**, Coccaglio, near Brescia, ca. 1550—("of love disprized") Rome, **Aug.** 22, 1599; famous composer of madrigals, also of motets, etc.

Mareš (mä'-rĕsh), **John A.**, Chotebor, Bohemia, 1719—St. Petersburg, 1794; invented the Russian "hunting-horn mus.," each horn sounding one tone.

Maretzek (mä-rĕt'-shĕk), **Max**, Brunn, Moravia, June 28, 1821—Pleasant Plains, Staten Island, N. Y., May 14, 1897; well-known impresario; also dram. composer and teacher.

Mariani (mä-rĭ-ä'-nē), **Angelo**, Ravenna, Oct. 11, 1822—Genoa, June 13, 1873; famous conductor.

Marimon (mä-rē-môn), **Marie**, b. Liège, 1839; pupil of Duprez; début, 1857; soprano.

Marin (mä-răn), **M. Martin Marcelle de**, b. Bayonne, France, Sept. 8, 1769; harpist and composer.

Marini (mä-rē'-nē), (1) **Biagio**, Brescia—Padua, ca. 1660; violinist and composer. (2) **Carlo A.**, b. Bergamo; violinist and composer, 1696.

Mario (mä'-rĭ-ō), **Giuseppe**, Conte **di Candia**, Cagliari, Sardinia, Oct. 17, 1810—Rome, Dec. 11, 1883; eminent tenor; pupil of Bordogni and Poncharde; début, Paris Opéra, 1838; toured Europe and America with greatest success; m. Giulia Grisi.

Ma'rius, clavecin-maker, Paris, 17th cent.

Mark, Paula, b. ca. 1870; soprano; pupil Vienna Cons., début, Leipzig, 1890; in 1897 m. the physician, Neusser (who had cured her of a throat trouble), and retired from the stage.

Markull (mär-kool'), **Fr. Wm.**, Reichenbach, near Elbing, 1816—Danzig, 1887; pianist, critic and dram. composer.

Markwort (märk'-vôrt), **Jn. Chr.**, Riesling, near Brunswick, 1778—Bessungen, 1866; tenor and writer.

Marmontel (mär-môn-tĕl), **Ant. Fran.**, Clermont-Ferrand, Puy-de-Dôme, July 18, 1816—Paris, Jan. 17,

Digitized by Google

1898; pupil Paris Cons., 1848; pf.-teacher there, noted for famous pupils; writer of historic and didactic treatises; composer.

Mar'ny, Elsa; contralto; pupil of Marchesi; at 8 sang in concert, later in opera; 1900 in New York.

Marpurg (mär'-poorkh), (1) **Fr. Wm.,** Seehausen, Altmark, Oct. 1, 1718—Berlin, May 22, 1795; important theorist; wrote treatises of great historic and theoretic value, much translated. (2) **Fr.,** Paderborn, 1825—Wiesbaden, 1884; great-grandson of above; violinist, pianist, cond. and dram. composer.

Marschner (märsh'-nĕr), (1) **H. (August),** Zittau, Saxony, Aug. 16, 1795 (not 1796)—Hanover, Dec. 14, 1861; eminent opera-composer of Weber's school but great modernity, and remarkable brilliance of instrumentation; studied piano from age of 6; sang as a boy, then pupil of Bergt (org.); studied law Leipzig U. 1813, then turned to mus. entirely; pupil of Schicht; the Graf von Amadée became his patron, and he went to Vienna; later taught at Pressburg; c. 3 operas, the last prod. 1820 at Dresden by C. M. von Weber; 1823, he became co.-dir. of opera there with von W. and Morlacchi; 1826, cond. Leipzig Th. and prod. "*Der Vampyr*" (1828) and "*Der Templer und die Jüdin*;" both widely succ. and still heard; 1831–59, ct.-cond. Hanover, when he was pensioned; while ct.-cond. he prod. "*Hans Herling*" (Berlin, 1833), also very succ. and still alive; he prod. 8 other operas; c. incidental music, choruses, etc. (2) **Fz.,** b. Leitmeritz, Bohemia, March 26, 1855; pupil Prague Cons., and Bruckner, Vienna; since 1886, teacher Female Teachers' Seminary, Vienna; pub. a treatise on piano-touch.

Marsh, J., Dorking, 1750—1828; composer and violinist.

Mar'shall, Wm., Oxford, 1806—Handsworth, 1875; organist, writer and editor.

Marsick (mär-sĭk), **Martin P. Jos.,** b. Jupille, near Liège, Belgium, March 9, 1848; prominent violinist; pupil of Désiré Haynberg, Liège Cons.; at 12 organist of the cath., and a vocalist; pupil of Léonard, Brussels Cons., later of Massenet at Paris Cons. (taking 1st vln. prize); and of Joachim at Berlin; début, Paris, 1873; toured Europe and (1895–96) U. S.; 1892, vln.-prof., Paris Cons.; c. 3 vln.-concertos, etc.

Mar'ston, George W., Sandwich, Mass., U. S. A., 1840—Feb., 1901; studied with Tufts at Portland; l. Boston as teacher and composer of pop. songs and pf.-pcs.

Marteau (mär-tō), **H.,** b. Rheims; excellent violinist; pupil Paris Cons.; 1892, took 1st prize; toured U. S., 1893, 1898; Russia, 1899; then compelled to spend a year in the French army; founded "Marteau Prize for vln.-sonata c. by a native-born American"; 1900 toured America.

Martelli, E. Vide COTTRAU, T.

Martin (mär-tăn), (1) **Jn. Blaisé,** Paris, 1769—1837; barytone. (2) **P. Alex,** d. Paris, Dec., 1879; org.-builder, and inv. of the "percussion" action in the harmonium. (3) (mär'-tĭn), **Jonathan,** 1715—London, 1737; organist and composer. (4) **G. Wm.,** 1828—Wandsworth, 1881; Engl. composer, editor and publisher. (5) Sir **George Clement,** b. Lambourne, Berks, Sept. 11, 1844; organist various churches; teacher in R. Coll. of Mus.; c. anthems; knighted, Easter, 1889.

Martin y Solar (mär-tēn'-ē-sō-lär'), **Vicente,** Valencia, Spain, 1754—St. Petersburg, May, 1810; organist at Alicante; prod. operas in Italy in succ. rivalry with Cimarosa and Paisiello and in Vienna with Mozart; his best work was "*La Cosa Rara*," 1785; 1788–1801, dir. Italian Op. at St. Petersburg; then teacher; c. 10 operas, ballets, etc.

Digitized by Google

Martines (mär-tē'-nĕs) (or **Martinez**) (mär-tē'-nĕth), **Marianne di,** Vienna, 1744—1812; singer, pianist and composer.

Martini (mär-tē'-nē), (1) **Giambattista** (or **Giov. Bat.**) (known as **Padre M.**), Bologna, April 25, 1706—Aug. 3, 1784; son and pupil of a violinist ((2) **Antonio Maria M.**), he studied with Predieri and Riccieri Zanotti and Perti; took orders 1729; cond. from 1725 at church of San Francisco, Bologna; as a composer of church-mus., a theorist and teacher he won European fame; he also pub. a history of ancient mus., and treatises. (3) (rightly **Schwarzendorf**) (shvärts'-ĕn-dôrf), **Jean Paul Egide,** Freistadt, Palatinate, 1741—Paris, 1816; dram. composer.

Martucci (mär-toot'-chē), **Gius.,** b. Capua, Jan. 6, 1856; son and pupil of a trumpet-player; début as pianist Naples, 1867; studied at the Cons.; 1874, prof. there; cond. the orch. and concerts estab. by Prince d'Ardore, and dir. of the Società del Quartetto; from 1875, toured with succ. as pianist; 1886–1902, dir. Bologna Cons.; 1902, Naples; c. symph., pf.-concerto, etc.

Marty (mär-tē), **G. Eugène,** b. Paris, May 16, 1860; studied at the Cons. 1882; won the Grand Prix de Rome with cantata "*Edith*"; since 1894, prof. for ensemble singing there; 1895–96, chorusm. and cond. of the Concerts de l'Opéra; 1901, dir. concerts of the Cons.; c. several suites for orch., pantomime, "*Le Duc de Ferrare*," 3-act opera (1896), etc.

Marx (märx), **Ad. Bd.,** Halle, May 15, 1799—Berlin, May 17, 1866; eminent theorist; founded with Schlesinger, "*Berliner allgemeine musikalische Zeitung*"; editor, prof. and mus.-dir., 1832; c. opera; wrote v. succ. and important treatises.

Marxsen (märx'-zĕn), **Eduard,** Nienstadten, near Altona, 1806—Altona, 1887 (8?); organist and teacher.

Marzials (mär-tsĭ-äls'), **Theodor,** b. Brussels, Dec. 21, 1850; pupil of M. L. Lawson, London; studied later in Paris and Milan; since 1870, supt. mus.-dept. British Museum; baritone and composer of pop. songs.

Marzo (mär'-tsō), **Ed.,** b. Naples; pupil of Nacciarone, Miceli and Pappalardo; 1867, New York, as boy-pianist; became opera and concert-cond., and accompanist to Carlotta Patti, Sarasate, etc.; organist at St. Agnes' Church, N. Y.; later at All Saints; 1884, knighted by the King of Italy; 1892, member of the R. Acad. of S. Cecilia; l. N. Y. and teaches singing; pub. 6 masses (3 with orch.), etc.

Mascagni (mäs-kän'-yē), **Pietro,** b. Leghorn, Dec. 7, 1863. Son of a baker who wished him to study law; he secretly studied the piano, later at Soffredini's Mus.-Sch.; studied pf., harm., cpt., and comp.; his father, finding him out, locked him in the house, whence he was rescued at 14 by an uncle; upon the uncle's death he was befriended by Count Florestan, while studying with Ponchielli and Saladino, at Milan Cons. He was cond. of various small troupes, finally cond. of the mus.-soc. at Cerignola; he won the prize offered by the mus.-pub. Sonzogno, for a 1-act opera, with "*Cavalleria Rusticana*," which had a sensational succ. (Costanzi Th., Rome, 1890) and has been universally performed; while fiercely assailed by the critics it has produced a school of short operas showing a tendency to excessive realism and strenuousness, yet offering a much-needed relief from the eternal classic, mythologic or costume-play plots and bringing serious opera as close home to real life as comic opera; 1895, dir. of the Rossini Cons. at Pesaro. M.'s later operas have not fared so well as his "*Cavalleria Rusticana*"; they include: "*L'Amico Fritz*" (Rome and Berlin, 1891), "*I Rantzau*" (Florence, 1892), fairly succ.; "*Guglielmo Ratcliff*" (Milan,

Digitized by Google

La Scala, 1895), "*Silvano*" (ibid., 1895); 1-act "bozzetto" "*Zanetto*" (Pesaro, 1896); and the fairly succ. "*Iris*" (Rome, 1898; revised La Scala, Milan, 1899); "*Le Maschere*" simultaneously prod. without succ. in 6 cities in Italy, Jan., 1901, thus killing six opportunities with one stone; he c. also (previously to *Cav. Rust.*) 2-act opera "*Il Filanda*," and Schiller's "*Hymn to Joy*"; also a "*Hymn in Honor of Admiral Dewey, U. S. N.*" (July, 1899), etc. 1902, toured America with his own opera-troupe.

Maschek (mä-shāk'), (1) **Vincenz,** Zwikovecz, Bohemia, 1755—Prague, 1831; pf. and harmonica-virtuoso; organist and dram. composer. (2) **Paul,** 1761—Vienna, 1826; bro. of above; pianist.

Masetti (mä-sĕt'-tē), **Umberto,** b. Bologna, Feb. 18, 1869; studied at the Cons., and since 1895 prof. of singing there; member of the R. Phil. Acad.; c. the succ. "*Vindice*" (Bologna, 1891); a requiem with orch., etc.

Masini (mä-sē'-nē), **Fran.,** Florence, 1804—in extreme poverty, Paris, 1863; c. songs.

Ma'son, (1) Rev. **Wm.,** Hull, Engl., 1725—Aston, 1797; writer and composer. (2) **Lowell,** Boston, Mass., Jan. 24, 1792—Orange, N. J., Aug. 11, 1872; pioneer in American comp. and teaching; c. v. succ. and remunerative colls., principally of sacred music. (3) **Wm.,** Boston, Mass., Jan. 24, 1829; prominent American teacher and technician; son of above; studied with Henry Schmidt (pf.) in Boston; at 17, début as pianist there; 1849, studied with Moscheles, Hauptmann and Richter, at Leipzig; with Dreyschock at Prague; and Liszt, at Weimar; he played in Weimar Prague, and Frankfort, London, and 1854–55 in American cities; since 1855 lives in New York as teacher; 1872, Mus. Doc. *h. c.*, Yale; pub. the important and influential "*Touch and Technic, a Method for Artistic Piano-playing*"; "*A Method for the Pf.*" with E. S. Hoadley (1867); "*System for Beginners*" (1871); "*Mason's Pf.-Technics*" (1878); and "*Memoirs*" (New York, 1901); c. a serenata for 'cello and many pf.-pcs. in classical form. (4) **Luther Whiting,** Turner, Maine, 1828—Buckfield, Maine, 1896; devised the v. succ. "*National System*" of mus.-charts and books; wrote "*Die neue Gesangschule.*"

Massa (mäs'-sä), **Nicolò,** Calice, Ligure, Italy, 1854—Genoa, 1894; c. operas.

Massaini (mäs-sä-ē'-nē), **Tiburzio,** b. Cremona, 16th cent.; Augustine monk; cond. and composer.

Massart (mäs-sär'), (1) **Lambert Jos.,** Liège, July 19, 1811—Paris, Feb. 13. 1892; violinist and prof. Paris Cons. (2) **Louise Aglæ** (née Masson), Paris, 1827—1887; wife of above; pianist and, 1875, teacher at the Cons.

Massé (mäs-sā), **Felix M.** (called Victor), Lorient, Mar. 7, 1822—Paris, July 5, 1884; pupil Paris Cons.; won Grand prix de Rome, prof. of cpt. there 1872; c. 18 operas, 13 prod., incl. the still succ. "*Les noces de Jeannette*" (Op. Com. 1853).

Massenet (mäs-nā), **Jules (Émile Fr.),** b. Montreaux, near St. Étienne, France, May 12, 1842; eminent French opera-composer; pupil of Laurent (pf.), Reber (harm.), Savard and Ambr. Thomas (comp.) at the Cons.; took first prizes for piano and fugue; 1863, the Grand prix de Rome with cantata "*David Rissio*"; 1878–96 prof. of comp. at the Cons.; 1878, member of the Académie, Commander of the Legion of Honour. C. operas, almost all of them succ. and constantly in the repertory of the Paris Opéra and Op. Com., 1-act comic opera "*La Grand Tanta*" (1867); the operas, "*Don César de Bazan*" (1872); "*Le Roi de Lahore*" (1877); "*Héroiade*" (1884); "*Ma-*

Digitized by Google

non Lescaut" (one of the greatest successes in the history of the Op.-Com.), "*Le Cid*" (1885); fairy-opera (1889) "*Esclarmonde*"; "*Le Mage*" (1891); "*Werther*" (1892); lyric comedy, "*Thaïs*" (1894); 1-act com.-op. "*Le Portrait de Manon*" (1894); lyric episode, "*La Navarraise*" (London, 1894; Paris, 1895); "*Sapho*" (Op.-Com., 1897); "*Cendrillon*" (Op.-Com., 1899); also 4-act drama "*Marie-Magdeleine*" (Odéon Th., 1873); "*Ève*," a mystery, 1875; oratorio, "*La Vièrge*," 1880; conte lyrique "*Griseldis*" (Op.-Com., 1901); opera, "*Le Jongleur de Nôtre-Dame*" (Monte Carlo, 1902); orch. suites; overtures incl. "*Phèdre*"; pf.-pcs., songs, etc.

Massol (mäs-sôl), **J. Étienne A. Lodève,** Herault, 1802—Paris, 1887; tenor.

Mas'son, Elizabeth, 1806—1865; English mezzo-soprano; teacher, and composer.

Masutto (mä-soot'-tō), (1) **Giov.,** Treviso, 1830—Venice, 1894; critic, and writer. (2) **Renzo,** b. Treviso, April 25, 1858; son of above; bandm. 27th Italian Infantry regiment; concert-pianist, violinist and dram. composer.

Maszkowsky (mäsh-kôf'-shkĭ), **Raphael,** b. Lemberg, 1838; pupil of the Vienna and Leipzig Cons.; 1885, cond. at Schaffhausen; 1889, mus.-dir. Coblenz; 1890 cond. of Orch. Soc. Breslau.

Materna (mä-tĕr'-nä), **Amalie,** b. St. Georgen, Styria, July 10, 1847; noted soprano; daughter of a sch.-master; sang in church and concert at Graz; début 1865 in opera as soubrette; m. an actor, K. Friedrich, and sang with him in operetta at the Carl Th., Vienna; 1869–96 prima donna, Vienna, ct.-opera; toured America later; she created "Brünnhilde," at Bayreuth, 1876, and "Kundry" in "*Parsifal*," 1882.

Math'er, (1) **Wm.,** 1756—1808; organist St. Paul's, London. (2) **Samuel,** 1783—1824; organist and composer.

Math'ews, Wm. Smyth Babcock, b. New London, N. H., May 8, 1837; prominent teacher and writer; studied at New London; later at Lowell and Boston; 1860–63, pf.-teacher Macon, Ga.; 1867–93, organist Chicago; 1868–72, ed. "*Musical Independent*;" 1878–86, critic of Chicago "*Times*," "*Morning News*," and "*Tribune*;" 1891, founded and since ed. the magazine "*Music*;" pub. many books of educational value.

Mathias (mä-tē'-äs), **Georges (Amédée St. Clair),** b. Paris, Oct. 14, 1826; pupil of Kalkbrenner and Chopin (pf.) and of Paris Cons.; 1862, pianist and prof. there; c. symph., overtures, etc.

Mathieu (mät-yŭ), (1) **Adolphe Chas. Ghislain,** b. Mons, Belgium, June 22, 1840; custodian of MSS., Brussels Library; writer. (2) **Émile (Louis V.),** b. of Belgian parents, Lille, France, Oct. 18, 1844; studied Louvain Mus. Sch. and Brussels Cons.; won 1st harm. prize, and 1st pf. prize, 1869, and 1871, won 2nd Grand prix de Rome; 1867–73, prof. pf. and harm., Louvain Mus. Sch.; 1881–98, dir. Louvain Mus.-Sch.; since 1898, dir. R. Cons. at Ghent; c. 7 operas, mostly comic, a ballet, 4 cantatas and 2 children's cantatas, 3 (text and music) "*Poèmes lyriques et symphoniques*," 3 symph. poems, etc.

Mattei (mät-tā'-ē), (1) Abbate **Stanislao,** Bologna, 1750—1825; professor, conductor and writer. (2) **Tito,** b. Campobasso, near Naples, May 24, 1841; pianist to the King of Italy; pupil at 11 and later "Professore," Accad. di Santa Cecilia, Rome; received a gold medal from Pius IX.; toured Europe; 1865, cond. at H. M.'s Th., London; c. 3 operas incl. "*Maria, di Gand*" (H. M's Th., 1880); ballet, pop. songs, etc.

Matteis (mät-tā'-ēs), (1) **Nicolà,** Italian violinist, 1672, London. (2) **Nicolà,** d. 1749, son of above; **teacher,**

Digitized by Google

Matthäi (mät-tä'-ē), **H. Aug.**, Dresden, 1781—Leipzig, 1835; violinist and composer.

Mat(t)heson (mät'-tē-zōn), **Jn.**, Hamburg, Sept. 28, 1681—April 17, 1764; an "admirable Crichton" of music; a singer, composer and player on the org. and harps.; operatic tenor; important in the development of the church cantata afterward advanced by Bach; the first to introduce women into church-service; pub. valuable and controversial and progressive treatises.

Matthias (or **Mattheus**), **Le Maître.** Vide LE MAISTRE.

Matthieux, Jna. Vide KINKEL.

Matthison-Hansen (mät'-tĭ-zōn-hän'-zĕn), (1) **Hans**, Flensburg, Denmark, 1807—Roeskilde, 1890; organist and composer. (2) **Godfred**, b. Roeskilde, Nov. 30, 1832; son of above; 1859, organist German Friedrichskirche, Copenhagen; 1862, won the Ancker scholarship, and studied at Leipzig; 1867, organist at St. John's and organ-teacher Copenhagen Cons.; from 1877, asst.-organist to his father; later organist of Trinity Ch.; c. vln. sonata, 'cello sonata, etc.

Mattiolo (mät-tĭ-ō'-lō), **Lino**, b. Parma, Italy, 1853; graduated from the Cons. with high honours; 'cellist and singing-teacher at Cincinnati, U. S. A.; c. songs.

Maurel (mō-rĕl), **Victor**, b. Marseilles, June 17, 1848; eminent baritone; studied Marseilles and with Vauthrot at the Paris Cons., gaining 1st prizes in singing and opera; début, 1869 (?), at the Gr. Opéra as "de Nevers" in "*Les Huguenots*"; 1870, sang at La Scala, Milan, then in New York, Egypt, Russia with Patti, London, etc.; 1883, co-director Th. Italien, Paris, without succ.; has sung in all the capitals as the supreme dramatic artist of his operatic generation; his splendid impersonation and vocal art carrying conviction after his voice lost its youth; he created "Iago" in Verdi's "*Otello*," 1887, and has stamped "Don Giovanni" and other rôles with his own personality as a criterion.

Maurer (mow'-rĕr), **L. Wm.**, Potsdam, Feb. 8, 1789—St. Petersburg, Oct. 25, 1878; distinguished violinist and dram. composer.

Maurin (mō-răn), **Jean Pierre**, Avignon, 1822—Paris, 1894; violinist and teacher.

May, (1) **Edw. Collett**, Greenwich, 1806—London, 1887; vocal teacher and writer. (2) **Florence**, pianist, London; daughter of above.

May'brick, Michael (pseud. **Stephen Adams**), b. Liverpool, 1844; opera and concert barytone; pupil of Best (org.) and of Leipzig Cons.; vocal pupil of Nava, Milan; 1884, toured the U. S. and Canada; c. popular songs, including "*Nancy Lee.*"

Mayer (mī'-ĕr), (1) **Chas.**, Königsberg, 1799—Dresden, 1862; pianist and composer. (2) **Emilie**, b. Friedland, Mecklenburg, May 14, 1821; pupil of Löwe, Marx and Wieprecht; lives in Berlin; c. 7 symphonies, 12 overtures, an operetta, "*Die Fischerin*," etc. (3) **Wm.** (pseud. **W. A. Remy**), Prague, 1831—Graz, 1898; excellent teacher of cpt. and comp.; composer. (4) Vide MAYER. (5) **Karl**, b. Sondershausen, March 22, 1852; concert barytone; pupil of Götze; lives in Schwerin.

Mayerhoff (mī'-ĕr-hôf), **Fz.**, b. Chemnitz, Jan. 17, 1864; pupil Leipzig Cons.; theatre-cond. various cities; from 1885, Chemnitz; 1888, cantor Petrikirche, and cond. Mus. Soc.; c. sacred choruses, etc.

Mayerl (or **Maierl**) (mī'-ĕrl), **Anton von**, Botzen (?)—Innsbruck, 1839; pupil of Ladurner and Ett; c. a Stabat Mater, etc.

Maylath (mī'-lät), **H.**, b. Vienna, Dec. 4, 1833; pupil of his father (pf.); toured, 1865; lived in Russia till 1867; then New York; teacher and composer.

Digitized by Google

May'nard, Walter. Vide BEALE, TH. W.

Mayr (or **Mayer**) (mīr), **(Jn.) Simon,** Mandorf, Bavaria, June 14, 1763—blind, Bergamo, Dec. 2, 1845; famous teacher and dram. composer; pupil of Lenzi and Bertoni; lived in Venice as church-composer; 1794 prod. v. succ. opera "*Saffo*," followed by 70 more; 1802, cond. Santa Maria Maggiore, Bergamo, and 1805, dir. Mus. Inst.; wrote a life of Haydn, treatises and verse; he is said to have been the first to use the orchestral crescendo in Italy; biogr. by Alborghetti and Galli (Bergamo, 1875).

Mayrberger (mīr'-bĕrkh-ĕr), **K.,** Vienna, 1828—Pressburg, 1881; conductor and dram. composer.

Mayseder (mī'-zā-dĕr), **Jos.,** Vienna, Oct. 26, 1789—Nov. 21, 1863; eminent violinist, teacher and composer; 2nd vln. of famous "Schuppanzigh Quartet."

Mazas (mă-zăs), **Jacques Féréol,** Béziers, France, 1782—1849; violinist, writer and dram. composer.

Mazzinghi (măd-zēn'-gī), **Jos.,** of noble Corsican family, London, 1765—Bath, 1844; organist, teacher and dram. composer.

Mazzocchi (măd-zôk'-kī), **Dom.,** Cività Castellana, Rome, ca. 1590—ca. 1650; composer.

Mazzucato (măd-zoo-kā't'-tō), **Alberto,** Udine, 1813—Milan, 1877; violinist, teacher, editor and composer.

Mead, Olive, b. Cambridge, Mass., Nov. 22, 1874; concert-violinist; pupil of J. Eichberg and Fr. Kneisel.

Mear(e)s, Richard, d. London, ca. 1743; son and successor of instrument-maker and publisher.

Mederitsch (mā'-dĕ-rītsh), **Jn.** (called **Gallus**), b. Nimburg, Bohemia, ca. 1765—after 1830, Lemberg; pianist and composer.

Meerens (mā-răńs), **Chas.,** b. Bruges, Dec. 16, 1831; 'cellist and acoustician.

Meerts (mārts), **Lambert (Jos.),** Brussels, 1800—1863; violinist, professor and composer.

Mees (māz), **Arthur,** b. Columbus, Ohio, Feb. 13, 1850; pupil of Th. Kullak (pf.), Weitzmann (theory), and H. Dorn (cond.), Berlin; cond. Cincinnati May Festival Chorus; asst.-cond. various societies in New York, Albany, etc.; 1896, asst.-cond. Thomas Orch., Chicago; since 1901, cond. Mendelssohn Glee Club, New York; writes analytical programmes, and c. pf.-studies; pub. "*Choirs and Choral Music*," 1901.

Mehlig (mā'-lĭkh), **Anna,** b. Stuttgart, June 11, 1843; pianist, pupil of Lebert and Liszt; m. Antwerp merchant Falk.

Mehrkens (mār'-kĕns), **Fr. Ad.,** b. Neuenkirchen, near Otterndorf-on-Elbe, April 22, 1840; pupil, Leipzig Cons.; lives in Hamburg as pianist, teacher and conductor; from 1871, cond. of the Bach-Gesellschaft; c. a symph., a Te Deum, etc.

Méhul (mā-ül), **Étienne Nicolas, (Henri),** Givet, Ardennes, June 22, 1763—of consumption, Paris, Oct. 18, 1817; one of the great masters of French opera, a student of orch. effects, and a special master of the overture; son of a cook; pupil of an old blind organist; at 10, studied with Wm. Hauser; at 14, his asst.; 1778, taught in Paris and studied with Edelmann (pf. and comp.); Gluck's advice and assistance turned him to dram. comp., after a succ. cantata with orch. (1782). He c. 3 operas, never prod., and now lost, a 4th was accepted but not performed until after the succ. of the op.-com. "*Euphrosyne et Coradin*" (Th. Italien, 1790); 15 other operas followed with general succ. incl. "*Stratonice*" (1792), "*Le Congrès des Rois*" (1793) with 11 collaborators; 1705, inspector of the new Cons., and a member of the Academie; 1797, "*Le Jeune Henri*" was hissed off as irreverent toward Henri IV., though the fine overture had been demanded three

Digitized by Google

times; the opera buffa "*L'irato, ou l'emporté*" (1801) made great succ. and lightened the quality of later operas; his best work was "*Joseph*" (1807); for four years he wrote only ballets; he left 6 unprod. operas incl. "*Valentine de Milan*," completed by Daussoigne-Méhul, and prod. 1822; he c. also inferior symphs. and pf.-sonatas, and very pop. choruses "*Chant du départ*," "*C. de victoire*," "*Chant de retour*," etc. Biogr. by Vieillard, 1859, and A. Pougin, 1889.

Meibom (mī'-bôm) (or **Meibo'mius**), **Marcus**, Tönning, Schleswig, 1626 (?)—Utrecht, 1711; theorist and collector; his great work is a valuable historical coll. of old composers.

Meifred (mĕ-frā), **Jos. J. P. Émile**, Colmars, Basses-Alps, 1791—Paris, 1867; horn-virtuoso, professor and writer.

Meiland (mī'-länt), **Jakob**, Senftenberg, Upper Lusatia, 1542—Celle, 1577; important contrapuntist.

Meinardus (mī-nar'-doos), **L. Siegfried**, Hooksiel, Oldenburg, 1827—Bielefeld, 1896; writer and dram. composer.

Meiners (mī'-nĕrs), **Giov. Bat.**, Milan, 1826—Cortenova, Como, 1897; conductor and dram. composer.

Meissen (mīs'-sĕn), **H. von** (called **Frauenlob**, "woman-praise"); 14th cent. German singer, poet, and reputed founder of the Meistersinger (v. D. D.) at Mainz, 1311.

Meister (mī'-shtĕr), **K. Severin**, Königstein (Taunus), 1818—Montabaur, (Westerwald), 1881; teacher and mus. director.

Mel (mĕl), **Rinaldo del**, Flemish musician, 16th cent.

Mela (mā'-lā), (1) **del M.** Vide DEL MELA. (2) **Vincenzo**, Verona, 1821—Cologna, Vaneta, 1897; dram. composer.

Melani (mā-lā'-nē), **Amelia**, b. Pistoia, 1876; soprano; pupil of Galetti; début, Florence, 1896 (?); has sung elsewhere with success.

Melba (mĕl'-bă), **Nellie** (rightly **Mitchell**, "Melba" being a stage-name from her birthplace), b. Melbourne, Australia, 1865; one of the chief colorature-sopranos of her time, with a voice of great range, purity and flexibility; pupil of Mme. Marchesi; début Th. de la Monnaie, Brussels, 1887, as "Gilda" in "*Rigoletto*"; has sung in Europe and America with greatest succ. in both opera and concert.

Melcer (mĕl'-tsĕr), **H. von**, b. Warsaw, Oct. 25, 1869; pianist and composer; 1895 won Rubinstein prize with Concertstück for pf. and orch.

Melchior (mĕl'-kĭ-ôr), **Edw. A.**, b. Rotterdam, Nov. 6, 1860; teacher and lexicographer.

Melchiori (mĕl-kĭ-ō'-rē), **Ant.**, Parma, 1827—Milan, 1897; violinist and composer.

Melgunow (mĕl'-goo-nôf), **Julius von**, b. Kostroma, Russia, 1846; pupil of Henselt and the Rubinsteins; also of Moscow Cons. and R. Westphal, whose system he adapted to Bach's; pub. a coll. of folk-songs.

Mell, Davis, English violinist and composer, 1657.

Melone. Vide BOTTRIGARI.

Meluzzi (mā-lood'-zē), **Salvatore**, Rome, July 22, 1813—April 17, 1897; eminent organist, composer and conductor.

Membrée (mäṅ-brā), **Edmond**, Valenciennes, 1820—Château Damont, near Paris, 1882; dram. composer.

Mendel (mĕn'-dĕl), **Hn.**, Hatte, 1834—Berlin, 1876; writer and lexicographer.

Mendelssohn, (1) **(Jakob Ludwig) Felix** (rightly **Mendelssohn-Bartholdy**) (mĕn'-d'l-zōn-bär-tôl'-dē), Hamburg, Feb. 3, 1809—Leipzig, Nov. 4, 1847; eminent composer of remarkably early maturity. Great-grandson of a Jewish sch.-master, Mendel, who adopted Christianity and had his children reared in the Christian faith; grandson of the prominent philosopher Moses; son of

Digitized by Google

the banker Abraham M. Pf.-pupil of his mother, Lea Salomon-Bartholdy, as was also his elder sister Fanny (v. HENSEL). The family-life of the Mendelssohns is almost unique in history for its happiness and mutual devotion. **M.** studied also with L. Berger, Zelter (theory), Hennings (vln.) and Mme. Bigot (pf.). At 10 he entered the Singakademie, as an alto; the same year his setting of the 19th Psalm was performed by the Akademie. Every Sunday a small orch. performed at his father's house, and his comps. were heard here early and often; he usually cond. these concerts even as a child. 1825 his father took him to Paris to consult Cherubini, who offered to teach him, but the father preferred to have him at home. At 12 he began the series of 44 vols., in which he kept copies of his comps. This year he c. bet. 50 and 60 pcs., incl. a cantata, a mus. comedy, a pf.-trio, 2 pf.-sonatas, a vln.-sonata, songs, etc. At 9 he had played the pf. in public; at 12 he was a notable improviser (while playing a Bach-fugue at Goethe's request he extemporised the Development which he had suddenly forgotten). At 17 he c. the remarkably original, beautiful and (in advance) Wagnerian overture to "*A Midsummer Night's Dream*," and the superb octet for strings (op. 20). This same year he matriculated at Berlin Univ. with a translation of Terence, said to be the first German attempt to render Terence in his own metres. He also painted, and was proficient in gymnastics and billiards. At 18 he prod. the succ. opera "*Die Hochzeit des Camacho*," at the Berlin Opera, in which he used the leitmotif (v. D. D.). At 20 he compelled and conducted the first performance since the composer's death of the Bach "*Passion according to St. Matthew*" at the Singakademie. This was the first step in the great crusade he waged, taking Bach out of obsolescence into the pre-eminence he now keeps. 1830, **M.** declined the chair of mus. at the Berlin Univ. The year before he had made the first of nine voyages to England, where he has stood next to Händel in popularity and influence. He cond. his symph. in C minor, at the London Philh., which gave him his first official recognition as a composer. The same year he was invited (in vain) to c. a festival hymn for the anniversary of the emancipation of the natives of Ceylon, and in his letters (in which his sunny nature finds free play) he referred to himself as "Composer to the Island of Ceylon." He appeared also with brilliant succ. as pianist and organist. He now travelled in Scotland, Switzerland, and elsewhere, and returning to London, conducted the "*Hebrides*" overture, played his G min. concerto and B min. Capriccio brillant, and pub. his first 6 "Songs without Words" (c. in Venice, 1830). His race and his amazing energy and succ. made him much opposition at Berlin, and he was refused the conductorship of the Singakademie in 1833, although he had arranged a series of concerts for the benefit of the Orch. Pension Fund. 1833, he cond. the Lower Rhine Mus. Festival at Düsseldorf, and became Town Mus. Dir. of the ch.-mus., the opera, and two singing-societies, for a salary of 600 Thaler (about $450). 1835, he became cond. of the Gewandhaus Orch., Leipzig, which (with Fd. David as leader) he raised to the highest efficiency; the Univ. made him, in 1836, Dr. Phil., *h. c.*; 1836, he cond. his oratorio "*Paulus*," the Lower Rhine Festival, Düsseldorf, in 1837 also at the Birmingham Festival. 1837, he m. Cécile Charlotte Sophie Jeanrenaud of Frankfort, daughter of a French Protestant clergyman. She bore him five children, Karl, Marie, Paul, Felix, and "Lili" (Elisabeth). In 1841 Friedrich Wilhelm IV. invited him to

Digitized by Google

take charge of the grand orch. and choral concerts at Berlin. The hostility to him was however so general that he wished to resign, but at the King's request organised the cath. mus., later famous as the "Domchor" (cath. choir). He was made R. Gen. Mus. Dir. With Schumann, Hauptmann, David, Becker, and Pohlenz, in the faculty, he organised the since famous Conservatorium of Mus. at Leipzig (since 1876 the "R. Cons."); he again cond. the Gewandhaus Concerts. 1845 he cond. "*Elijah*" at Birmingham. He resigned the Gewandhaus conductorship to Gade, and the piano-dept. to Moscheles, whom he invited from London. Upon hearing the news of the sudden death of his idolised sister, Fanny Hensel, he fell insensible and lived only 6 months.

M. was kept from opera by inability to find a satisfactory libretto. Besides "*Die Hochzeit des Camacho*" he left an unfinished opera "*Lorelei*," an operetta "*Son and Stranger*," and 5 small unpub. operas. He c. 3 oratorios, "*Paulus*" (St. Paul), "*Elias*" (Elijah), and "*Christus*" (unfinished), the symph. cantata "*Lobgesang*," op. 52; the ballade, with orch. "*Die erste Walpurgisnacht*," op. 60; 2 "*Festgesänge*," "*An die Künstler*" (for male chorus and brass), and "*Zur Säcularfeier der Buchdruckerkunst*" ("Gutenberg Cantata"), with orch.; mus. to the plays "*Antigone*" (op. 55), "*Athalie*" (op. 74), "*Œdipus in Colonos*" (op. 93), and "*A Midsummer Night's Dream*" (op. 61); c. also vocal works with orch., hymn, "*Tu es Petrus*," Psalms 114, 115, and 95, prayer "*Verleih' uns Frieden*," and sopr. concert-aria "*Infelice*" (op. 94).

4 SYMPHONIES, in C min.; A min. (or "*Scotch*"); A (or "*Italian*"); D (or "*Reformation*"). OVERTURES, "*Sommernachtstraum*" ("A Midsummer Night's Dream"), op. 21; "*Hebrides*," "*Die Fingalshöhle*" (or "Fingal's Cave"), op. 26; "*Meerstille und glückliche Fahrt*" ("Calm Sea and Prosperous Voyage"), "*Die Schöne Melusine*" ("The lovely Melusine") (op. 32), "*Ruy Blas*" (op. 95), "*Trumpet*" overture, and an overture for wind-band (op. 24); c. also andante, scherzo, capriccio, and fugue, for string-orch. (op. 81), funeral march (op. 103), and march (op. 108); 2 pf.-concertos, in G min. and D min.; capriccio brillant; rondo brillant, and serenade and allegro giojoso, for pf. with orch.; vln.-concerto in E min. (op. 64); a string octet, quartets, 2 quintets, a pf.-sextet, 7 string-quartets, 3 pf.-quartets, 2 pf.-trios, 2 trios for clar., basset horn, and pf.; 2 'cello-sonatas, a sonata for vln., variations concertantes (op. 17) and "*Lied ohne Worte*" (op. 109), for 'cello with pf., religious and secular choruses, 13 vocal duets, and 83 songs. FOR PIANO—3 sonatas; capriccio; Charakterstücke; rondo capriccioso; 4 fantasias, incl. "*The Last Rose of Summer*," "*Lieder ohne Worte*" ("Songs without Words") in 8 books; "*Sonate écossaise*," 6 preludes and fugues, "*Variations sérieuses*," etc.; 6 Kinderstücke, 3 preludes and 3 studies, op. 104; "*Albumblatt*," "*Perpetuum mobile*," etc. 4-hand variations; 4-hand allegro brillant; duo concertant (with Moscheles), for 2 pfs. on the march-theme in Weber's "*Preciosa*." FOR ORGAN, 3 preludes and fugues; 6 sonatas, op. 65; preludes in C min.

Biogr. by his eldest son Karl (1871); by Hiller (1874); S. Hensel (1879); Eckardt (1888); an extended article by Grove (in his Dictionary), etc. Numerous editions of his letters are published. See also next page.

(2) **Arnold,** b. Ratibor, Dec. 26, 1855; grand-nephew of above; studied with Haupt, Kiel, Grell, Taubert; organist and teacher in the

Digitized by Google

Univ. at Bonn; then teacher at Cologne Cons.; then at Darmstadt professor. C. operas "*Elsi*" (Cologne City Th., 1894), and "*Der Bärenhäuter*," "*Der Hagestolz*" for chorus and orch.

Mendelssohn.

By Vernon Blackburn.

FELIX MENDELSSOHN BARTHOLDY almost rivalled Mozart in the precocity of his genius. Music came to him, as it were, straight out of the skies. He played with it from boyhood, and at the age of nineteen wrote his greatest work. I refer, of course, to the overture to "*A Midsummer Night's Dream.*" It would be difficult to say exactly whence Mendelssohn derived the leading motives of his musical tendency. Mozart, of course, did much for him, but he was a brilliant, though, I should imagine, a superficial, student of the great John Sebastian and of the train of German and Austrian composers, including Haydn, which succeeded the period of that great master, Beethoven, with whom, of course, he was intimate from his childhood. One remembers the story of his playing one of the symphonies to Goethe; but I doubt if Beethoven had a very serious influence over this gay, companionable, brilliant musician to whom music was not so much a spiritual as a pantheistic influence. ¶The external world to him fired his brain, and his delicate genius responded to the influence. His personality was neither commonplace nor profoundly interesting. There is a certain class of German youth which makes a point of exuberance, of high spirits and somewhat boisterous assertiveness of the bright side of life. Such a temperament is usually accompanied by a certain shallowness of spirit, and by a certain naïf outlook which is just a trifle irritating to the serious man. ¶His place in the art of music has not, I should imagine, been quite definitely settled even at this day. While Sir George Grove would place him among the archangels of musical creation, there are others who prefer to rank him as quite in the front rank of the second class. On the whole, my judgment ranges with the latter, although there are times, of course, when he strayed into the really great things of his art, as for example in the "*Watchman*," from the "*Hymn of Praise*," or "*How Lovely are the Messengers*," from "*St. Paul.*" There will be none, however, I imagine, not even Sir George Grove himself, to rank Mendelssohn with Mozart, John Sebastian Bach, and Handel, and that alone may be taken as a test as to whether he really may be placed among the great gods. ¶If I were asked to assign his position, in the flash of a phrase, I should call him the Ganymede, the cupbearer of Jupiter's table. He was in the company of the gods, and he served them, he pleased them well; and his dwelling-place was in the palace of

Digitized by Google

Jove; but he was not of royal rank, though he wore the livery of the great kings of art. And his influence has been confined chiefly to the more elegant song-writers of the time, to the composers of graceful and forgotten oratorios, and to the brilliant comic opera record of Sir Arthur Sullivan. And this, though Mendelssohn, after arriving at man's estate, never wrote a note that indicates him as possessing one flash of genuine humour. The disciple has here indeed outstripped the master.

Mendès (măn-dĕs), **Catulle,** b. Bordeaux, May 22, 1841. Poet; librettist of pop. poems and operettas.

Mengal (măn-găl), **Martin Jos.,** Ghent, 1784—1851; horn-virtuoso and dram. composer.

Mengelberg (meng'-ĕl-bĕrkh), **Wm. Jos.,** b. Utrecht, May 28, 1870; pupil of Umland, Hol, Wurff, and Petré at Amsterdam, then at Cologne Cons., 1891, dir. at Lucerne, 1895, Amsterdam; at 8 began to compose.

Mengewein (měng'-ĕ-vīn), **K.,** b. Zaunroda, Thuringia, Sept. 9, 1852; from 1881–86, teacher at Freudenberg's Cons. Wiesbaden; co-founder of a Cons. at Berlin, 1886; c. oratorio, festival cantata, operetta, overture "*Dornröschen*," etc.

Mengozzi (měn-gôd'-zē), **Bdo.,** Florence, 1758—Paris, March, 1800; tenor, writer and composer of 13 operas.

Menter (měn'-tĕr), (1) **Jos.,** Deutenkofen, Bavaria, 1808—Munich, 1856; 'cellist. (2) **(Menter-Popper) Sophie,** b. Munich, July 29, 1848; daughter of above; eminent pianist; pupil of Schönchen, Lebert and Niest; début, 1863; in 1867, studied with Tausig; 1869, with Liszt; 1872, m. the 'cellist Popper (divorced 1886); ct.-pianist to the Emperor of Austria; 1878–87, prof. St. Petersburg Cons.; lives at her country-seat, Castle Itter, in the Tyrol.

Merbecke, J. Vide MARBECK.

Mercadante (měr-kă-dăn'-tē), **Fran. Saverio,** Altamura, Sept. 17, 1795—Naples, Dec. 17, 1870; pupil of Zingarelli and in 1840 his successor as dir. of Naples Cons.; in 1819 prod. an opera with great succ. and followed it with 60 others, incl. "*Elisa e Claudio*" (Naples, 1866), "*Il Giuramento*" (Milan, 1837); he lived in various cities; 1833 cond. at Novara Cath.; 1862 he went blind; he c. also 2 symphonies, 4 funeral symphonies, 20 masses, etc.

Mercadier (měr-kăd-yā), **J. Bap.,** Belesta, Ariège, France, April 18, 1750—Foix, Jan. 14, 1815; theorist.

Merck, Louis, Landau, 1832—Brussels, April 15, 1900; horn-virtuoso.

Mer'cy (or **Merci**), **Louis,** Engl. virtuoso on the beak-flute, 1735; composer.

Méreaux (mā-rō), (1) **J. Nicolas Amédée Lefroid de,** Paris, 1745—1797; organist and dram. composer. (2) **Jos. N. L. de,** b. Paris, 1767; son of above; organist, and pianist. (3) **J. A. L. de,** Paris, 1803—Rouen, 1874; son of above; pianist, composer and writer.

Merian (mā'-rī-ăn), **Hans,** d. Leipzig, 1902; writer.

Méric (mā-rĭk). Vide LALANDE.

Mériel (mā-rī-ĕl), **Paul,** Mondoubleau, 1818 — Toulouse, 1897; violinist, cond. and dram. composer; dir. Toulouse Cons.

Merighi (mā-rē'-gē), **Antonia,** Italian contralto profondo in Händel's operas, London, 1729–38.

Merk (mărk), **Jos.,** Vienna, 1795—Ober-Döbling, 1852; violinist and composer.

Merkel (mär'-kĕl), (1) **Gustav (Ad.),** Oberoderwitz, Saxony, Nov. 12, 1827—Dresden, Oct. 30, 1885; org. and

Digitized by Google

composer. (2) **K. L.**, wrote treatises on throat, etc.

Merklin (mär'-klēn), **Jos.**, b. Oberhausen, Baden, Jan. 17, 1819; org.-builder at Brussels; son of an org.-builder; took his brother-in-law, F. Schütze, into partnership, as "Merklin-Schütze," 1858; in 1855, est. a branch in Paris.

Mersenne (mĕr-sĕn'), **Marie,** Oize (Maine), France, Sept. 8, 1588—Paris, Sept. 1, 1648; writer of mus. treatises.

Mertens (mär'-tĕns), **Jos.,** Antwerp, Feb. 17, 1834—Brussels, July, 1901; 1st vln. at the opera there and teacher at the Cons.; 1878–79, cond. Flemish Opera, Brussels; later, dir. at Royal Th., The Hague; prod. succ. Flemish and French operettas and operas, incl. "*De Zwarte Kapitein*" (The Hague, 1877).

Mertke (mĕrt'-kĕ), **Ed.,** Riga, 1833—Cologne, 1895; pianist, violinist, composer and collector.

Mertz (märts), **Jos. K.,** Pressburg, Hungary, 1806—Vienna, 1856; guitar-virtuoso.

Merula (mā-roo'-lä), **Tarquinio,** b. Bergamo; violinist and composer, 1623–40.

Merulo (mā-roo'-lō) (rightly **Merlot'ti**), **Claudio** (called "**Da Coreggio**"), Coreggio, April 8, 1533—Parma, May 4, 1604; eminent organist, dram. composer and famous teacher; pupil of Menon and G. Donati; he was a leader of the Venetian sch. and bordered on the new tonality.

Merz (märts), **K.,** Bensheim, near Frankfort-on-Main, 1836—Wooster, Ohio, 1890; teacher and writer.

Messager (mĕs-sä-zhā), **André (Chas. Prosper),** b. Montlucon, Allier, France, Dec. 30, 1853; pupil of Niedermeyer School and of Saint-Saëns; 1874, organist of the choir, St. Sulpice; cond. at Brussels; organist at St. Paul-Saint-Louis; Paris, cond. at Sainte Marie des Batignolles; 1898, cond. Op. Com.; Chev. of the Legion of Honour; 1901, mus.-dir. Covent Garden, London; completed Bernicat's unfinished score, "*François les Bas Bleus*" (Folies-Dramatiques, 1883), following it with about 20 other comic operettas, and operas, incl. the succ. "*Le Chevalier d'Harmental*" (Op.-Com., 1896); "*La Basoche*" (Op.-Com., 1890, Bremen, 1892, as *Zwei Könige*); m. Hope Temple (q. v.).

Messerschmidt-Grünner (mĕs'-sĕr-shmĭt-grĭn'-nĕr) (Frau), Vienna, ca. 1847—1895; founded at Vienna the first "Ladies' Orchestra."

Mestrino (mās-trē'-nō), **Niccolò,** Milan, 1748—Paris, 1790; violinist, conductor, and composer.

Metastasio (mā-täs-tä'-zĭ-ō) (rightly **Trapassi,** but changed to **M.,** a pun. on **T.** to please his patron Gravina), **P. Ant. Dom. Bonaventura,** Rome, Jan. 3, 1698—Vienna, April 12, 1782; poet and dramatist; wrote librettos set to mus. by Gluck and Mozart.

Methfessel (mät'-fĕs-sĕl), (1) **Albert Gl.,** Stadtilm, Thuringia, 1785—Heckenbeck, 1869; dram. composer. (2) **Fr.,** Stadtilm, 1771—1807; bro. of above; composer. (3) **Ernst,** Mülhausen, 1802—Berne, 1878, relative of above; conductor. (4) **Ernst M.,** 1811—1886, conductor.

Métra (mā-trä), (**Jules Louis**) **Olivier,** Rheims, 1830—Paris, 1889; violinist and double-bass player, conductor and dram. composer.

Mettenleiter (mĕt'-tĕn-lī-tĕr), (1) **Jn. G.,** studied Ulrich, near Ulm, 1812—Ratisbon, 1858; organist and composer. (2) **Dominicus,** Tannenhausen, Würtemberg, 1822—Ratisbon, 1868; brother of above; writer and composer. (3) **Bernhard,** cousin of above; composer at Kempten, Bavaria.

Metzdorff (mĕts'-dôrf), **Richard,** b. Danzig, June 28, 1844; pupil of Fl. Geyer, Dehn, and Kiel, Berlin; cond. at various cities; c. opera "*Rosamunde*" (Weimar, 1875); succ. "*Hagbart und Signe*" (Weimar, 1893); c. also 3 symph. incl. "*Tragic*"; over-

Digitized by Google

ture "*King Lear*"; "*Frau Alice*," ballade, with orch., etc.

Metzler (měts'-lĕr), (1) **& Co.**, London, mus.-pubs., founded by **Valentine M.**, 1790. (2) **Metzler-Löwy** (měts'-lĕr-lā'-vē), **Pauline**, b. Theresienstadt, 1850 (?); contralto; 1875–87, Leipzig City Th.; 1881, m. the pf.-teacher, (3) **Fd M.**

Meurs, de. Vide MURIS, DE.

Meursius (mŭr'-sĭ-oos), **Jns.**, Loozduinen, near The Hague, 1579—Denmark, 1639; prof. and writer.

Meusel (moĭ'-zĕl), **Jn. G.**, Eyrichshol, 1743—Erlangen, 1820; writer and editor.

Meyer (mĭ'-ĕr), (1) **Joachim**, Perleberg, Brandenburg, 1661—Göttingen, 1732; prof. and writer. (2) **Ld. von** (called "**De Meyer**"), Baden, near Vienna, 1816—Dresden, 1883; pianist and composer. (3) **Julius Ed.**, Altenburg, Germany, 1822—Brooklyn, U. S. A., 1899; vocal-teacher, from 1852, at Brooklyn. (4) **Jenney**, Berlin, 1834—1894; concert-singer; 1865 teacher, 1888 proprietress Stern Cons. Berlin. (5) **Felix**, b. Berlin, Feb. 5, 1850; son of (6) **Bernard** (mus.-director); pupil of David; violinist in ct. chapel, Berlin. (7) **Waldemar**, b. Berlin, Feb. 4, 1853; violinist, pupil of Joachim; 1873–81, member of the Berlin ct. orch. (8) **Gustav**, b. Königsberg, Prussia, June 14, 1859; pupil of Leipzig Cons.; cond. various cities; 1895, Leipzig City Th.; c. 4-act farce, ballet-pantomime, etc.

Meyerbeer (mĭ'-ĕr-bār), **Giacomo** (rightly **Jakob Liebmann Beer**; by adding the name "Meyer" he secured a large inheritance from a wealthy relative; he then Italianised "Jacob" as "Giacomo"), Berlin, Sept. 5, 1791 (94?)—Paris, May 2, 1864; son of a Jewish banker; a precocious and remarkable pianist; pupil of Lauska and Clementi; at 7 played in public; studied with Zelter, Anselm, Weber; 1810, was invited by Abbé Vogler to live in his house as a son and pupil; did so for 2 years, one of his fellow-pupils being his devoted friend C. M. von Weber. Here he c. an oratorio and 2 operas "*Jephthas Gelübde*" (Ct.-Op., Munich, 1813) and "*Abimilek*" (Munich, 1813), the first a failure, the latter accepted for Vienna, whither he went and made a great succ. as pianist though his opera was not a succ. In his discouragement Salieri told him he needed only to understand the voice, and advised an Italian journey. He went to Venice in 1815 and, carried away with Rossini's vogue, c. 6 Italian operas which had succ., especially "*Il Crociato in Egitto*" (Venice, 1824). While writing this last he went to Berlin hoping to prod. 3-act German opera, "*Das Brandenburger Thor*"; though he found no hearing, Weber begged him not to give himself up to Italian influences. In the 6 years of silence that followed, occurred his marriage, his father's death, and the death of his two children. In 1826, he went to Paris to live, and made a profound and exhaustive study of French opera from Lully down, forming his third style, in which acc. to Mendel "he united to the flowing melody of the Italians and the solid harmony of the Germans the pathetic declamation and the varied, piquant rhythm of the French." He made a coalition with the sophisticated librettist, Scribe, and his first French opera, "*Robert le Diable*" (Gr. Opéra, 1831), was an enormous succ., financially establishing the Opéra itself, though **M.** had had to pay the manager Véron a large sum to secure its production. Less pop. succ. at first, but more critical favour attended "*Les Huguenots*" (1836); its prod. at Berlin, 1842, led King Fr. Wm. IV. to call him there as Gen. Mus.-Dir. His opera "*Das Feldlager in Schlesien*" (1843), had only mod. succ. until Jenny Lind sang it in 1844. 1847, he visited Vienna and London;

Digitized by Google

returning to Berlin he prod. Wagner's new work "*Rienzi*"; later he obtained "*The Flying Dutchman*" performance, after its rejection elsewhere. The extent to which he befriended Wagner is matter of bitter controversy, some claiming that he gave only formal assistance while Wagner was obscure, and fought him with underhanded methods and a "press-bureau," when Wagner attained power. At any rate Wagner despised and publicly assailed the music of Meyerbeer. Yet, whether or no Wagner borrowed money from **M.**, he certainly borrowed numberless points of artistic construction from him. In 1849, "*Le Prophète*" (finished 1843) was prod. at the Paris Gr. Opéra (1849) followed by the successes "*L'Étoile du Nord*" (Op.-Com., 1854), some of it taken from his "*Das Feldlager in Schlesien*"; and "*Dinorah, ou le Pardon de Ploërmel*" (Op. Com., 1859). "*L'Africaine*" (worked on with constant and characteristic changes from 1838) was prod. at the Paris Gr. Opéra, 1865, a year after his death. **M.** left by will 10,000 thaler ($7,500) for the foundation of a *Meyerbeer Scholarship*, for which only Germans under 28, and pupils of the Berlin "Hochschule," the Stern Cons., and the Cologne Cons., are eligible. Competitors must submit a vocal fugue *à 8* (for double chorus), an overture for full orch., and a dram. cantata *à 3*, with orch. (text of cantata, and text and theme of fugue being given). The fund gives six months in Italy, six in Paris, and six more in Vienna, Munich and Dresden together. **M.** c. also incid. music to "*Struensee*" (the tragedy by his brother, Michael Beer; Berlin, 1846), choruses to Æschylus' "*Eumenides*"; festival-play "*Das Hoffest von Ferrara*"; monodrama "*Thevelindens Liebe*," for sopr. solo, chorus with clar. obbligato (Vienna, 1813); cantatas, "*Gutenberg*" and "*Maria und ihr Genius*" (for the silver wedding of Prince and Princess Carl of Prussia); "*Der Genius der Musik am Grabe Beethoven*"; serenade "*Brautgeleite aus der Heimath*" (for the wedding of Princess Louise of Prussia); ode to Rauch (the sculptor), with orch.; 7 sacred odes *a cappella*; *Festhymnus* (for the King of Prussia's silver wedding); 3 "Fackeltänze," for wind-band, also scored for orch. (for the weddings of the King of Bavaria, and the Princesses Charlotte and Anna of Prussia); grand march for the Schiller Centenary (1859); overture in march-form (for opening of London Exhibition, 1862); coronation march for King Wilhelm I. (1863); church-music; pf.-pcs., etc. Biog. by A. de Lasalle (1864); H. Blaze de Bury (1865); Ella (1868); H. Mendel (1868), and J. Schucht, 1869.

Meyerbeer.

By Irenaeus Prime-Stevenson.

WITHIN a decade or so, especially since the Wagnerian measuring-rule was applied right and left, up and down, to almost all the lyric drama, more in enthusiasm than in good judgment, and also since opera-making has come to be talked of as a sort of exact science—Meyerbeer has been ungraciously handled by a certain school of criticism. This school is rich in Podsnaps. If we can believe these arbiters and observers, Meyerbeer was a feeble charlatan in French opera, or in

Digitized by Google

any kind of opera, a vulgar and bawdy melodist and a commonplace orchestrator. Moreover, we must, by such critics, believe that the public as well as the critics have so thoroughly "found him out," that the popular interest in his works is over; that "*The Huguenots*," "*L'Africaine*," and "*Le Prophète*" are works that bore everybody of true musical intelligence—"the souls of them fumed forth, the hearts of them torn out." ¶Unfortunately for these undiscerning prophets, their premises are obviously wrong, and their results are short-sighted. Meyerbeer is a composer full of faults. His inconsistencies are a continual irritation. His shortcomings are plain to the ear. His superficial, emotional side, too, is indisputable. He was never sure of himself, or rarely so; and that is fatal often to artistic strength. But when all is counted against him, Meyerbeer is still a great composer, an operatic master to be reckoned with for a long operatic time to come; and as for the world in general it is far from setting him aside when his best scores are the question. ¶His splendid subtler mastery of true dramatic effect is, after all, as emphatic as his cheaper method of making a point. He does not, alas! sustain his melodies. He does not work out good themes as they deserve, over and over. He gives-out, he resorts to noise and claptrap. His favourite rhythm is tedious. ¶But notwithstanding all, he is a genius in dramatic, pathetic melody. He is constantly able to move us legitimately by his beautiful art as an orchestral colourist. He writes for the operatic actor as a singer, perfectly and consistently, as well as for the operatic artist as a declaimer. He is a king at great musical phrases, words and music so linked that we cannot think of them as not together. And as a merely French composer Meyerbeer is of the first rank. A sincere and learned musician himself, especially influenced by the greatest and even severest German and Italian musicians, he is distinctly a descendant in artistic speech of no less than Gluck. One often finds a Gluck-like nobility of phrase in Meyerbeer's dialogue, a Gluck-like outstart of melody, to atone for all that is savoury of Offenbach or worse. ¶As for Meyerbeer's influence on not only the French opera but in far wider range, that is undeniable. French opera since his day has never set his monitions aside, from Halévy to Reyer: and Wagner (heretical as it sounds to say so) never quite drew away from the French principles in dramatic opera that he often most repudiated—exactly as he repudiates his eternal practical debts to Meyerbeer for no vague kindness. ¶Meyerbeer is the Scott, the Jokai, of opera, forever. Just as we forgive technical error or error of sentiment in both here and there, so must we forgive Meyerbeer: and in admiring his best scenes much indeed is to be forgot! ¶Personally, he was a large-souled and a good man as well as a man of finest cultivation and polish. His charities were numberless and his large bequests have continued them. Take him

Digitized by Google

all in all, he is a creator and an influencer of, we may say, permanent dignity and honour in the general gallery of the really great, not merely the pseudo-great, operatic sovereigns.

Meyer-Helmund (mī'-ĕr-hĕl-moont), **Erik,** b. St. Petersburg, April 13 (25 new style), 1861; pupil of his father and of Kiel and Stockhausen; prod. 3 comic operas, incl. the succ. "*Der Liebeskampf*" (Dresden, 1892); succ. ballet "*Rübezahl*" (or "*Der Berggeist*") (Leipzig, 1893); 1-act burlesque "*Tischka*" (Riga, 1894); and pop. songs.

Meyer-Lutz (mī'-ĕr-loots), **Wm.,** b. Münnerstadt, near Kissingen, 1829; pupil of Eisenhofer and Keller, Würzburg; 1848, in England, organist at Birmingham, then Leeds, later St. George's R. C. Ch., London; 1869, cond. at Gaiety Th.; c. 8 operas, masses, etc.

Meyer-Olbersleben (mī'-ĕr-ôl'-bĕrslā-bĕn), **Max,** b. Olbersleben, near Weimar, April 5, 1850; pupil of his father, of Müller-Hartung and Liszt, on whose recommendation he was given a stipend by the Duke, and studied with Rheinberger and Wüllner; 1877, teacher of cpt., and comp. R. Cons. of Mus., Würzburg; 1879, cond. the "*Liedertafel*"; 1885, "Royal Prof."; 1896, dir. "*Deutscher Sängerbund*," and co-dir. the Fifth National *Sängerfest*, Stuttgart; c. succ. romantic opera "*Cläre Dettin*" (Würzburg, 1896), and a comic opera "*Der Hauben Krieg*" (Munich Opera); overtures, "*Feierklänge*" and "*Festouvertüre*"; fine choruses; chamber-mus., etc.

Mézeray (māz-rĕ'), **L. Chas. Lazare Costard de,** Brunswick, 1810—Asnières, near Paris, April, 1887; barytone and dram. composer.

Miceli (mē-chā'-lē), **Giorgio,** Reggio di Calabria, 1836—Naples, 1895; c. 6 operas, 2 biblical operas, etc.

Michaelis (mē-khā'-ā-lēs), (1) **Chr. Fr.,** Leipzig, 1770—1834; writer. (2) **Gustav,** Ballenstedt, 1828—Berlin, 1887; cond. and composer. (3) **Theodor,** Ballenstedt, 1831—Hamburg, 1887; bro. of above; organist.

Micheli (mē-kā'-lē), **Romano,** Rome, ca. 1575—ca. 1660; conductor, writer and composer of notable canons, etc.

Mickwitz (mĭk'-vĭts), **Harald von,** b. Helsingfors, May 22, 1859; pianist; pupil of Brassin and Rimsky-Korsakov, St. Petersburg Cons., and of Leschetizky, Vienna; 1886, pf.-prof. Carlsruhe Cons.; 1893, Wiesbaden Cons.; composer.

Mierżwinski (mĭrzh-vĭn'-shkĭ), **Ladislas,** b. Warsaw, Oct. 21, 1850; untrained tenor of short-lived fame.

Mihalovich (mē-hä'-lō-vĭch), **Edmund von,** b. Fericsancze, Slavonia, Sept. 13, 1842; pupil of Hauptmann and von Bülow; dir. R. Acad. of Mus., Pesth; c. romantic opera "*Hagbarth und Signe*" (Dresden, 1882); succ. opera "*Toldi*" (Pesth, 1893); ballads for full orch. ("*Das Geisterschiff*," "*Hero und Leander*," "*La ronde du sabbat*," "*Die Nixe*"), a symph., etc.

Miksch (mēksh), **Jn. Aloys,** Georgenthal, Bohemia, 1765 — Dresden, 1845; barytone and celebrated teacher.

Mikuli (mē'-koo-lē), **Karl,** Czernowitz, Bukowina, 1821 — Lemberg, 1897; pupil of Chopin and ed. of standard edition of his works; composer.

Milanollo (mī-län-ôl'-lō), (1) **Teresa,** b. Savigliano, near Turin, Aug. 28, 1827; at 4 hearing a vln. at church she became so frantic for one that she was given lessons; studied with Ferrero, Gebbaro, and Mora, at Turin, and played in public at 6; afterwards touring with great succ. till in 1857 she m. military engineer, Parmentier; lived in Toulouse. Her

Digitized by Google

companion on her tours was her sister (2) **Maria,** 1832—(of consumption) Paris, 1848. Also a violinist.

Milchmeyer (mĭlkh'-mī-ĕr), **Ph. Jakob,** Frankfort-on-Main, 1750—Strassburg, 1813, pf.-teacher; inv. a 3-manual pf.; composer.

Milde (mĕl'-dĕ), (1) **Hans Feodor von,** b. Petronek, near Vienna, April 13, 1821; pupil of Hauser and Manuel Garcia; created "Telramund" in *Lohengrin*, Weimar, 1850; life-member of the Weimar ct.-opera. (2) **Rosa** (née **Agthe**), b. Weimar, June 25, 1827; wife of above; created "Elsa," sang at Weimar till 1876. (3) **Fz. von,** b. Weimar, March 4, 1855; son and pupil of (1) and (2); barytone, since 1878 at Hanover ct.-th. (4) **Rudolf von,** b. Weimar, Nov. 29, 1859; son and pupil of (1) and (2); barytone; début 1883 at the ct.-th. and sang there till 1886, then in the New York Opera till 1888; teacher Stern Cons. till 1894, then sang at Dessau ct.-opera; 1897 sang "Gunther" at Bayreuth.

Milder-Hauptmann (mĕl'-dĕr-howpt'-măn), **Pauline Anna,** Constantinople, 1785—Berlin, 1838; soprano; Beethoven wrote the rôle of "Fidelio" for her.

Mildner (mĕlt'-nĕr), **Moritz,** Turnitz, Bohemia, 1812—Prague, 1865; vln.-teacher.

Mililotti (mē-lē-lôt'-tē), (1) **Leopoldo,** b. Ravenna, Aug. 6, 1835; studied at Rome and lives there as singing-teacher; pub. songs and writes. His brother (2) **Giuseppe,** 1833—1883, prod. 2 operettas.

Millard', Harrison, b. Boston, Mass., Nov. 27, 1830; studied in Italy; tenor concert-singer; toured Great Britain; lived in New York from 1856, as singer and teacher; c. an opera, grand mass; and many pop. songs, incl. "*Waiting.*"

Mil'ler, Edw., Norwich, 1735—Doncaster, 1807; organist, composer, and writer.

Milleville (mĭl-lĕ-vĭl'-lĕ), (1) **Fran.,** b. Ferrara, ca. 1565; conductor and composer; son and pupil of (2) **Alessandro M.,** organist, and composer to the Ducal Court.

Mil'lico, Giuseppe, b. Modena, 1739; male soprano, and dram. composer.

Millöcker (mĭl'-lĕk-ĕr), **K.,** b. Vienna, March 29, 1842; pupil of the Cons.; 1864, th.-cond. at Graz; 1866, Harmonie-Th., in Vienna; from 1869, Th. an der Wien; c. many graceful and succ. operettas, and comic operas, incl. 2 prod. at 23, "*Der todte Gast*" and "*Die beiden Binder*" (Pesth, 1865); "*Das verwünschene Schloss*" (1878), with songs in Upper Austrian dialect; the widely pop. "*Der Bettelstudent*" (Dec. 6, 1881; in Italian as "*Il Guitarrera,*" in English "*The Beggar Student*"); "*Die sieben Schwaben*" (1887, in Engl. "The 7 Swabians"); "*Der arme Jonathan*" (1890, in Engl. "Poor Jonathan"); "*Das Sonntagskind*" (1892); "*Nordlicht*" (1897); c. also pf.-pcs.

Mills, (1) **Sebastian Bach,** Cirencester, England, March 1, 1838—Wiesbaden, Dec. 21, 1898; organist; pf.-teacher, New York. (2) **Watkin,** b. Painswich, Engl., ca. 1861; oratorio and concert basso cantante, range E_2-f' (v. PITCH, D.D.); pupil of Edwin Holland at the R. A. M., and of F. Blasco, Milan; of Sir J. Barnby, Randegger, and Blume; début, Crystal Palace, 1884; in America, 1894-95.

Milon (mē-lôn). Vide TRIAL.

Mil'ton, J., d. 1646(7?); father of the English poet; a scrivener in London, and an excellent musician and composer.

Mingotti (mēn-gôt'-tĭ), **Regina** (née **Valentini**); b. Naples, 1728; soprano.

Minoja (mē-nō'-yă), **Ambrosio,** Ospedaletto, 1752—Milan, 1825; singing-teacher and composer.

Mirande (mē-răńd), **Hippolyte,** b. Lyons, May 4, 1862; pupil of Du-

Digitized by Google

bois and Guiraud, Paris Cons.; 1886–90, prof. Geneva Cons.; 1890, Sec.-Gen. Gr. Th., Lyons, and prof. of mus. history, Lyons Cons.; critic; organist at the synagogue; c. v. succ. ballet, "*Une Fête Directoire*" (Lyons, 1895); overtures, "*Rodogune*," "*Frithjof*," "*Macbeth*," "*Prométhée*," and "*La mort de Roland*," etc.

Mirus (mē'-roos), b. Klagenfurt, 1856; studied in Italy; barytone and composer; since 1891, lives in Vienna.

Miry (mē'-rē), **Karel,** Ghent, 1823—1889; professor and dram. composer.

Missa (mĭs'-sä), **Edmond Jean Louis,** b. Rheims, June 12, 1861; pupil of Massenet, Paris Cons.; won Prix Cressent; lives in Paris, as teacher; c. an op.-com., "*Juge et Partie*" (Op.-Com., 1886), followed by others, also pantomimes, revieus, *Ninon de Lenclos*, lyric episode (1895), etc.

Mitterwurzer (mĭt'-tĕr-voor-tsĕr), **Anton,** Sterzing, Tyrol, 1818—Döbling, near Vienna, 1872; barytone.

Mizler (mĭts'-lĕr), **Lorenz Chp.** (ennobled as **M. von Kolof**), Heidenheim, Würtemberg, 1711—Warsaw, 1778; writer, editor and composer.

Mlynarski (m'lē-när'-shkĭ), **Emil,** b. Poland, 1850; violinist; dir. opera, Warsaw.

Modernus (mō-der'-noos), **Jacobus** (rightly **Jacque Moderne**; called **Grand Jacques,** or **J. M. de Pinguento,** because of his stoutness); cond. at Notre Dame, Lyons; pub. and composer, 1732–58.

Mof'fat, Alfred E., b. Edinburgh, Dec. 4, 1866; pupil of L. Bussler, Berlin; c. cantatas.

Mohr (mōr), **Hn.,** Nieustadt, 1830—Philadelphia, 1896; composer.

Möhring (mä'-rĭng), **Fd.,** Alt-Ruppin, 1816—Wiesbaden, 1887; organist, teacher, and dram. composer.

Moir, Frank Lewis, b. Market Harborough, Engl., April 22, 1852; studied painting at S. Kensington, also mus.; won scholarship Nat. Training Sch. (1876); c. a comic opera, church-services, madrigal "*When at Chloe's Eyes I Gaze*" (Madr. Soc. prize, 1881), many pop. songs, etc.

Mol, de. Vide DEMOL.

Molique (môl-ēk'), **Wm. Bd.,** Nürnberg, Oct. 7, 1802—Cannstadt, May 10, 1869; eminent violinist; son and pupil of a town-musician; studied with Rovelli on royal stipend; 1820, successor of R. as leader of Munich orch.; studied with Spohr; 1826, "Musik-direktor" at Stuttgart; 1849–66, London; also toured with great succ.; c. an oratorio, 6 famous vln.-concertos, etc.

Mollenhauer (môl'-lĕn-how-ĕr), three brothers, b. at Erfurt. (1) **Fr.,** 1818—1901; violinist and composer. (2) **H.,** 1825; 'cellist. (3) **Ed.,** April 12 1827; violinist; pupil of Ernst, and of Spohr; 1853, New York, founded a vln.-sch.; one of the originators of the "Conservatory System" in America; c. 2 operas; 3 symphonies, incl. the "*Passion*," string-quartets, vln.-pcs., etc. (4) **Emil,** b. Brooklyn, U. S. A., 1855; son of (1); violinist at 9, then with Boston Symph. Orch., now cond. Boston Handel and Haydn Societies.

Moller (or **Möller**) (môl'-lĕr, or mĕller), **Joachim.** Vide BURGK.

Molloy', Jas. Lyman, b. Cornolore, Ireland, 1837; c. operettas; pub. Irish melodies with new accompaniments and c. pop. songs.

Momigny (mō-mēn'-yē), **Jérome Jos. de,** Philippeville, 1762—?; organist, theorist and dram. composer.

Momolet'to. Vide ALBERTINI, M.

Monasterio (mō-näs-tä'-rĭ-ō), **Gesù,** b. Potes, Spain, March 21, 1836; violinist; début at 9, then pupil of De Bériot, Brussels Cons.; made v. succ. tours; 1861 founded Quartet Soc., Madrid; ct.-violinist, prof., and (1894) dir. Madrid Cons.; c. pop. vln.-pcs.

Monbelli (môn-bĕl'-lē), **Marie,** b. Cadiz, Feb. 13, 1843; soprano; pupil of Mme. Garcia, Paris.

Digitized by Google

Mondonville (môñ-dôñ-vē'-yŭ), **J. Jos. Cassanea de (de M.** being his wife's maiden name), Narbonne, 1711—Belleville, near Paris, 1772; violinist, conductor and dram. composer.

Moniuszko (mō-nĭ-oosh'-kō), **Stanislaw,** Ubiel, Lithuania, May 5, 1813—Warsaw, June 4, 1872; pupil of Freyer and Rungenhagen; l. Berlin, then at Wilna; c. 15 notable Polish operas, also masses, songs, etc.; organist, director, professor. Biogr. by A. Walicki (Warsaw, 1873).

Monk, (1) **Edwin G.,** b. Frome, Engl., December 13, 1819; pupil of G. A. Macfarren; Mus. Doc. Oxon, 1856; 1859–83, organist York Minster; ed. choral books, etc.; c. 2 odes, unison service, etc. (2) **Wm. H.,** London, 1823—Stoke Newington, London, 1889; organist, professor of vocal mus.; editor.

Monpou (môñ-poo) **(Fran. L.) Hip.,** Paris, 1804—Orleans, 1841; c. of light operas and songs.

Monro', **H.,** b. Lincoln, 1774; Engl. organist and composer.

Monsigny (môñ-sēn-yē), **P. Alex.,** Fauquembergue, near St.-Omer, Oct. 17, 1729—Paris, Jan. 14, 1817; ill-trained but melodious French comic opera writer of noble birth but left poor on his father's death; became a clerk, later steward to the Duke of Orleans; he had studied the vln. as a child and now studied harm. for 5 months with Gianotti; at 30 prod. a succ. 1-act op., followed by 12 others, the last, "*Félix, ou l'enfant trouvé*" (1777), the greatest succ. of all; immediately m., ceased to write; his stewardship and his royalties had brought him riches, which the Revolution swept away; he was given a pension of 2,400 francs ($480) a year by the Op. Com.; 1800–02, inspector at the Cons.; 1813, member of the Acad.; 1816, Legion of Honour. Biogr. by Alexandre (1819), and Hédouin, 1820.

Montaubry (môñ-tō-brē), **Achille F.,** Niorte, Nov. 12, 1816—Angers, 1898; tenor.

Monte (môn'-tĕ), **Filippo** (or **Philippus de**) **(Philippe de Mons)** (dŭ-môñs), probably at Mons (or Malines), 1521—Vienna, July 4, 1603; conductor and celebrated composer.

Montéclair (môñ-tā-klăr), **Michel Pignolet de,** Chaumont, 1666—Saint-Denis, n. Paris, Sept., 1737; double-bass player; dram. composer and writer of methods.

Monteverde (môn-tā-vĕr'-dĕ) (he signed his name, **Monteverdi**), **Claudio (Giov. A.),** Cremona (bapt., May 15), 1567—Venice, Nov. 29, 1643; eminent composer; when young, vla.-player in the orch. of Duke Gonzaga, Mantua, and studied cpt. with Ingegneri. At 17 and at 20 pub. Canzonette à 3, and madrigals, in which appeared (among many unintentional or unbeautiful effects) the harmonic innovations for which he is famous and which led Rockstro to call him "not only the greatest musician of his own age, but the inventor of a system of harmony which has remained in uninterrupted use to the present day." His progressions include the unprepared entrance of dissonances, the dominant seventh and the ninth (v. D. D., CHORD, PROGRESSION, SUSPENSION, PREPARATION, etc.). He was bitterly assailed in pamphlets, particularly by Artuso, and he replied in kind. The outcome was his complete triumph and the establishment of the new school of song and accompaniment. His victory, while salutary for art in general and dramatic song in particular, was too complete; for the bigoted defenders of polyphonic music dragged down with them in their ruin the splendid edifice of church-mus. built to perfection by Palestrina and others. 1603, **M.** became his teacher's successor as Maestro to the Duke and c. for the wedding of the Duke's son to Margherita of Savoy

Digitized by Google

the opera "*Arianne*," in which Ariadne's grief moved the audience to tears. In 1608 he prod. his opera "*Orfeo*" with the unheard-of orchestra of 36 pieces (Riemann states that "*Arianne*" was the 2d work and Orfeo the first). *Orfeo* was published in 1609 and in 1615, and the score shows great modernity, Rockstro comparing its preludes with one bass-note sustained throughout to the Introduction to "*Das Rheingold*," and its continual recitative also to that of Wagner.

In 1608 appeared his mythological spectacle "*Ballo delle Ingrate*." Vespers and motets (pub. 1610) gave him such fame that he was in 1613 made Maestro di Cappella at San Marco, Venice, at the unprecedented salary of 300 ducats (the usual salary had been 200), but it was raised to 500 in 1616, and a house and travelling expenses given him. 1621, his very romantic Requiem was given with effect. In 1624, he introduced the then startling novelty of an instrumental tremolo (which the musicians at first refused to play) into his Dramatic Interlude; "*Il Combattimento di Tancredi e Clorinda*"; 1627 he c. 5 dramatic episodes incl. "*Bradamante*" and "*Dido*," for the court at Parma; 1630, opera "*Proserpine Rapita*"; in 1637 in the first opera-house opened at Venice, the Teatro di S. Cassiano, operas having hitherto been performed at the palaces of the nobility (v. PERI), **M.** prod. the operas "*Adone*" (Venice, 1639); "*Le Nozze di Eneta con Lavinia*" (1641), "*Il Ritorno di Ulisse in Patria*" (1641), and "*L'Incoronazione di Poppea*" (1642). He earned the title of "the father of the art of instrumentation"; was the most popular and influential composer of his time.

In 1663 he joined the priesthood and is heard of no more. C. masses, psalms, hymns, magnificats, motets, madrigals, etc.

Monticelli (môn-tĭ-chĕl'-lē), **Angelo Maria,** Milan, 1710—Dresden, 1764; soprano musico.

Montigny-Rémaury (môñ-tēn-yē-rā-mō-rē), **Caroline,** b. Pamiers, Jan. 21, 1843; sister and pupil of Mme. Ambroise Thomas; studied at the Cons. and took 3 prizes; one of the best French pianists of her time; 1866, m. Léon M., a journalist.

Moore, (1) **Thos.,** Dublin, 1779—near Devizes, 1852; famous poet; pianist and singer. (2) **Homer,** b. America; teacher at St. Louis, Mo.; prod. there 1902, opera "*The Puritans*."

Moorehead, J., b. Ireland—d. 1804; composer.

Mooser (mō'-zĕr), **Aloys,** Fribourg, 1770—1829; Swiss org.-builder.

Morales (mō-răl'-ās) (**Cristofero**), **Cristofano,** b. Sevilla; entered the Papal chapel ca. 1540; eminent Spanish contrapuntist and composer.

Moralt (mō'-rălt), the name of four brothers famous at Munich as a quartet. (1) **Jos.,** Schwetzingen, near Mannheim, 1775—Munich, 1828; 1st violinist. (2) **Jn. Bpt.,** Mannheim, 1777—Munich, 1825; 2d violinist; composer. (3) **Philipp,** Munich, 1780—1829; 'cellist. (4) **G.,** Munich, 1781—1818; vla.-player.

Moran-Olden (rightly **F. Tappenhorn**) (mō'-răn-ōl'-dĕn), **Fanny,** b. Oldenburg, Sept. 28, 1855; pupil of Haas and Götze; début as "**Fanny Olden**" at the Gewandhaus, 1877; 1878, leading sopr., Frankfort; 1888–89, New York; m. in 1879 the tenor **K. Moran**; 1897, m. Bertram, ct.-singer at Munich.

Morel (mō-rĕl), **Auguste Fran.,** Marseilles, 1809—Paris, 1881; dir. of the Marseilles Cons. and dram. composer.

Morelli (mō-rĕl'-lē), (1) **Giacomo,** Venice, 1745—1819; librarian, San Marco. (2) **Giov.,** Italian bass, *in* London, 1787.

Morelot (môr-lō), **Stephen,** b. Dijon, Jan. 12, 1820; from 1845, co-ed. "*Revue de la Musique*"; 1847, sent

Digitized by Google

by the Ministry of Pub. Instruction to study church-mus. in Italy; wrote a work on plain-chant, an attempt to revive ancient harmonisation, etc.

Morret'ti, Giov., Naples, 1807—Ceglie, near Naples, 1884; cond. and dram. composer.

Mor'gan, (1) **G. Washbourne,** Gloucester, Engl., 1822—Tacoma, U. S. A., 1892; organist and conductor. (2) **J. Paul,** Oberlin, Ohio, 1841—Oakland, Cal., 1879; organist and composer.

Mori (mō'-rē), (1) **Nicolas,** London, 1793—1839; violinist. (2) **Frank,** d. Aug., 1873; son of above; composer.

Moriani (mō-rĭ-ä'-nē), **Napoleon,** Florence, 1806—1878; tenor.

Morichelli (mō-rĭ-kĕl'-lē), **Anna Bosello,** Reggio, 1760; violinist; after 1794, opera-singer.

Morja, pen-name of **Moriz Jaffe** (q. v.).

Morlacchi (môr-läk'-kē), **Fran.,** Perugia, June 14, 1784—Innsbrück, Oct. 28, 1841; pupil of Zingarelli, Padre Martini, etc., from 1810 cond. of Italian opera, Dresden; c. many succ. operas, also church-music, incl. Tuba Mirum, inspired by Michelangelo's "*Last Judgment*"; biog. by Count Rossi-Scotti (1870).

Mor'ley, (1) **Thos.,** 1557—1604; pupil of Byrd; 1588, Mus. Bac., Oxford; 1592, Gentleman of the Chapel Royal; also Epistler and Gospeller; c. the only contemporary Shakespearean song extant, "*It Was a Lover and His Lass*" from "*As You Like It*," pub. 1600 in one of his very numerous colls.; he wrote the first English treatise on mus. (1597) still valuable, and ed. (1599) a curious treatise on ensemble playing; some of his madrigals and melodious ballets are still heard. (2) **Wm.,** d. 1731; Mus. Bac. Oxford, 1713; 1715, Gent. of the Chapel Royal; c. one of the earliest known double-chants, songs, etc.

Morn'ington, Garret Colley Wellesley, Earl of; Dangan, Ireland, 1735—1781; father of the Duke of Wellington; prof. of music at Dublin U. and composer.

Morse, Chas. H., b. Bradford, Mass., Jan. 5, 1853; 1873, graduate New Engl. Cons.; studied with Perabo, and Baermann, 1879; 1873, teacher N. E. Cons.; 1875–84, Mus. Dir. Wellesley Coll.; from 1891, organist Plymouth Church, Brooklyn; pub. collections of organ-pieces and composed.

Mortier de Fontaine (môrt-yä dŭ fôn-tĕn), **H. Louis Stanislas,** Wisniewiec, Russia, 1816—London, 1883; pianist.

Mor'timer, Peter, Putenham, Surrey, 1750—Dresden, 1828; a Moravian brother; writer.

Mosca (môs'-kä), (1) **Giuseppe,** Naples, 1772—Messina, 1839; conductor and dram. composer. (2) **Luigi,** Naples, 1775—1824; bro. of above; prof. of singing.

Moscheles (mô'-shĕ-lĕs), **Ignaz,** Prague, May 30, 1794—Leipzig, March 10, 1870; son of a Jewish merchant; at 10 pupil of Dionys Weber, Prague Cons.; at 14 played publicly a concerto of his own; studied with Albrechtsberger and Salieri while earning his living as a pianist and teacher; at 20 was chosen to prepare the pf.-score of "*Fidelio*" under Beethoven's supervision; as a pianist a succ. rival of Hummel and Meyerbeer; he could not comprehend or play Chopin or Liszt, but had large influence on subsequent technic; after tours, he lived in London 1821–46, when Mendelssohn, who had been his pupil, persuaded him to join the newly founded Leipzig Cons., of which he became one of the pillars; c. 8 pf.-concertos, incl. "*fantastique*," "*pathétique*" and "*pastoral*"; "*Sonata*" and "*Sonate symphonique*," for pf. 4 hands, and "*Sonate caracteristique*," "*Sonate mélancolique*," and many standard studies; biog. (1872) by his wife Charlotte (née Embden).

Digitized by Google

Mosel (mō'-zĕl), **Ignaz Fz., Edler von,** Vienna, 1772—1844; conductor, writer and dram. composer.

Mosenthal (mō'-zĕn-täl), **Jos.,** Cassel, Nov. 30, 1834—New York, Jan. 6, 1896; from 1867, cond. Mendelssohn Glee Club, New York, also violinist, organist and composer.

Moser (mō'-zĕr), (1) **K.,** Berlin, 1774—1851; violinist and conductor. (2) **Aug.,** Berlin, 1825—(while touring America) 1859; son of above; composer and violinist.

Mosewius (mō-zā'-vĭ-oos), **Jn. Th.,** Königsberg, 1788 — Schaffhausen, 1858; opera-singer and writer.

Moson'yi (rightly **Michael Brandt**), Boldog-Aszony, Hungary, 1814—Pesth, 1870; pf.-teacher and composer.

Mos'sel, Jan., b. Rotterdam, April 22, 1870; 'cellist; pupil of Köhler and Eberle; 1886 toured; since 1888 lives in Amsterdam as soloist and teacher in the Cons.

Moszkwa (môshk'-vä), Prince **de la (Jos. Napoléon Ney),** Paris, 1803—St. Germain-en-Laye, 1857; eldest son of Marshal Ney; a senator, Brigadier Gen. under Napoleon III., also a finished musician; cond. and dram. composer.

Moszkowski (môsh-kôf'-shkĭ), (1) **Moritz,** b. Breslau, Aug. 23, 1854; son of a wealthy Polish gentleman; pupil of Dresden Cons., Stern and Kullak Cons.; teacher Stern Cons. for years; later début with succ. as pianist, Berlin, 1873; until 1897 Berlin then Paris, as a composer, prod. succ. opera, "*Boabdil der Maurenkönig*" (Berlin, 1882); symph. poem "*Jeanne d'Arc*"; "*Phantastischer Zug*" for orch.; 2 orchestral suites and a vln.-concerto; c. many pop. pf.-pcs., incl. "*Aus. allen Herren Länder,*" and "*Spanische Tänze.*" (2) **Alex.,** b. Pilica, Poland, Jan. 15, 1851; bro. of above; critic, editor and writer at Berlin.

Mottl (môt'-'l), (1) **Felix,** b. Unter-St. Veit, near Vienna, Aug. 24, 1856; prominent conductor; as a boy-soprano, entered Löwenberg "Konvikt," then studied at the Vienna Cons., graduating with high honours; cond. the Academical Wagnerverein for some time; 1880, ct.-cond. at Carlsruhe, also, until 1892, cond. Philh. Concerts; 1893 the Grand Duke app. him Gen. Mus. Dir.; 1886, cond.-in-chief, Bayreuth; invited to be ct.-cond. but he declined; 1898 declined a similar call to Munich; gives succ. concerts London and Paris; 1892, he m. (2) **Henriette Standhartner** (b. Vienna, Dec. 6, 1866, now ct. opera singer at Weimar and Carlsruhe). He c. succ. operas, "*Agnes Bernauer*" (Weimar, 1880); and the 1-act "*Fürst und Sänger*" (Carlsruhe, 1893), prod. also a "Festspiel," "*Eberstein,*" songs, etc.

Moun'sey, (1) **Ann Shephard,** b. London, 1811; composer, teacher, and organist. (2) **Elizabeth,** b. London, 1819; organist, pianist, guitar-player and composer.

Mount-Edg'cumbe, Richard, Earl of, 1764—Richmond, Surrey, 1839; wrote "*Reminiscences of an Amateur*"; c. opera "*Zenobia.*"

Mouret (moo-rā), **J. Jos.,** Avignon, 1682 — insane asylum, Charenton, 1738; conductor and composer.

Moussorgsky. Vide MUSSORGSKI.

Mouton (moo-tôń) (**Jean de Hollingue** (ôl'-lăng) (called "Mouton")), Holling(?), near Metz—St. Wuentin, Oct. 30, 1522; important contrapuntist.

Mouzin (moo-zăń), **P. Nicolas** (called **Édouard**), b. Metz, July 13, 1822; studied at Metz branch of the Paris Cons.; 1842, teacher there, 1854, dir.; 1871, teacher at the Paris Cons.; writer; c. 2 operas, symphs., etc.

Mozart (mō'-tsärt) (originally **Motzert**), (1) (**Jn. G.**) **Ld.,** Augsburg, 1719—Salzburg, 1787; father of W. A. M.; dram composer. (2) (**Maria**) **Anna** (called "**Nannerl**"), Salzburg, 1751—1829; daughter and pupil of above; pianist; c. org. pcs.

Digitized by Google

(3) **Wolfgang Amadeus** (baptised **Jns. Chrysostomus Wolfgangus Theophilus**), Salzburg, Jan. 27, 1756—Vienna, Dec. 5, 1791; son of (1), and bro. of (2); one of the major divinities of music. Of unrivalled precocity in performance, composition, and acoustic sensitiveness; at 3 his talent and his discovery of thirds (v. D.D.), led his father to teach him. He began at once to compose little minuets which his father and later he himself noted down. He and his sister made a joint début at Munich, when he was barely 6, though he had appeared as a performer 4 months before in a comedy at the Univ. at Salzburg. He appeared the same year in Vienna, fascinating the court. He now learned the vln. and org. without instruction. At 7 he was in Paris, where his first works were pub., "*II Sonates pour le clavecin.*" The next year he was in London, delighting royalty, winning the honest praise of musicians and coming victoriously out of remarkable tests of his ability as sight-reader and improviser. During his father's illness, while silence was required, he c. his first symph. Here his 6 sonatas for vln. and harps. were pub. and his first symph. performed frequently. He won the friendship of J. Chr. Bach, and was given singing lessons by Manzuoli. Before leaving England he wrote a motet to English words in commemoration of a visit to the British Museum. The family stopped at various cities on the way home, the children playing at courts with constant succ., a concert being given at Amsterdam in 1766, at which all the instrumental music was **M.'s**. At Biberuch he competed as organist without result against a boy 2 years older, Sixtus Bachmann. Returning to Salzburg, in 1766, **M.** was set to studying Fux, etc. 1767 he c. an oratorio, 1768, an opera, "*La Finta Semplice*," at the Emperor's request. Its production was postponed by the now jealous musicians till 1769. Meanwhile a German opera "*Bastien und Bastienne*" had been performed, and **M.** made his début as cond. in 1768 (aged 12), with his solemn mass. The Archbishop made him Konzertmeister, with salary, but his father wished him to enjoy study in Italy. His concerts were sensations, the Pope gave him the order of the Golden Spur (also given to Gluck), and at his father's behest he signed a few compositions by his new title Signor Cavaliere Amadeo, but soon dropped this. After tests he was elected a member of the Accademia Filarmonica of Bologna. At 14 he gave a concert at Mantua in which according to the programme he promises to play "a Symphony of his own composition; a Clavichord-concerto, which will be handed to him, and which he will immediately play at sight; a Sonata handed him in like manner, which he will provide with variations, and afterwards repeat in another key; an Aria, the words for which will be handed to him, and which he will immediately set to music and sing himself, accompanying himself on the clavichord; a Sonata for clavichord on a subject given him by the leader of the violins; a Strict Fugue on a theme to be selected, which he will improvise on the clavichord; a trio, in which he will execute a violin-part *all' improvviso;* and finally, the latest Symphony composed by himself." In Rome, after twice hearing Allegri's famous "*Miserere*," long kept secret, he correctly wrote out the entire score from memory. At Milan he prod. 3-act opera seria "*Mitridate, re di Ponto*" (1770), which had 20 consecutive performances under his direction. 1771, he brought out a dramatic serenade, "*Ascanio in Alba*," for the wedding of Archduke Ferdinand. 1772 his friendly protector, the Archbishop of Salzburg, died; his successor, Hieronymous, Count of

Digitized by Google

Colloredo, treated **M.** with the greatest inappreciation, compelling him to sit with the servants (though **M.** was frequently entertained at the houses of the nobility with great distinction); and when **M.** demanded his discharge in 1781, he had him kicked out by a servant. It was for his installation that **M.** had c. the dramatic "*Il Sogno di Scipione*" (1775), "*Lucio Silla*" (1772), and "*La Finta Giardiniera*," prod. at Milan, under his own direction, 1775; later "*Il Re Pastore*" at Salzburg during Archduke Maximilian's visit. 1778 he went with his mother to Paris, where he won little attention in the struggle between Gluck and Piccini. At length after his mother's death he returned to Salzburg as Konzertmeister, and ct.-organist; but settled in Vienna, after prod. the opera "*Idomeneo*" (Munich, Jan., 1781). On commission for the Emperor he wrote ("*Belmonte und Constance, oder*) *Die Entführung aus dem Serail*," prod. with great succ., despite the machinations of the theatrical clique, 1782; a month later he m. Constance Weber (the sister of Aloysia, whom he had loved in Mannheim). She bore him six children, four sons and two daughters. The small receipts for compositions and concerts were quickly spent on luxuries beyond their means, and as neither was a good manager of resources, many hardships followed. After two unfinished operas he prod. a mus. comedy, "*Der Schauspieldirector*" (Schönbrunn, 1786). May 1, in Vienna, his opera buffa "*Le Nozze di Figaro*" ("Marriage of Figaro") was rescued from intrigues into a very great succ. The then famous librettist Da Ponte next wrote the book for "*Don Giovanni*" (Don Juan), which made a very great succ. at Prague (1787), and led the Emperor to appoint **M.** "chamber composer," at 800 gulden ($400) a year (Gluck, just deceased, had 2,000 gulden). 1789 he accompanied Prince Karl Lichnowski to Berlin, playing for t Dresden court, and at the Thoma kirche, Leipzig. King Fr. Wm. II hearing him at Potsdam, offered hi the post of 1st Royal cond. wi 3,000 thaler ($2,250) a year, b **M.** would not abandon his "goo Kaiser;" still Fr. Wm. II. ordere three quartets, for which he paid wel Hearing this, the Emperor ordere the opera buffa "*Così fan Tutte* (Vienna, 1790). Soon after its produ tion the Emperor died; his successo Ld. II. cared little for **M.**, leavin him in greatest hardship. His d voted friend Jos. Haydn now went t London. **M.** made a tour, pawnin his plate to pay the expenses. Fo the coronation of Leopold II., a King of Bohemia, at Prague, he wa invited to write the festival oper "*La Clemenza di Tito*," performe 1791. He returned to Vienna and c "*Die Zauberflöte*" ("Magic Flute," Vienna, Sept. 30, 1791), a work i which are exploited the allegories o the Masonry of which **M.** was a mem ber. It made a decided succ. H was, however, growing weaker an suffering from fainting fits, claiming that he had been poisoned. A mysterious stranger had commissioned him to write a requiem, and **M.** be gan it with a superstitious dread tha the messenger had come from the other world to announce his death. It has since been learned that he was Leutgeb, the steward of Count von Walsegg, who gave the work out as his own, not, however, destroying the MS. The work was not quite completed by Mozart, who had his pupil Süssmayer fill out the incomplete portions. Mozart died of malignant typhus. A violent rain-storm coming up in the midst of the funeral, the party turned back leaving the body to be interred in some spot, never after discovered, in the ground allotted to paupers in the St. Mary cemetery. The profits of a Mus. Festival given by the Frankfort "Liederkranz,"

Digitized by Google

June 25, 1838, were devoted to founding a Mozart Scholarship, the interest amounting in 1896 to 1500 marks, applied quadrennially to the aid of talented young composers of limited means. At Salzburg the *Mozarteum*, a municipal musical institute founded in his memory, consists of an orch. soc. pledged to perform his church-music in the 14 churches of the town, to give 12 concerts yearly, and to sustain a mus.-sch. in which the musicians of the orch. give instruction.

A complete ed. of **M.'s** works pub. by Breitkopf & Hartel (1876–86), contains much church-mus. inc. 15 masses, cantatas "*Davidde penitente*" (masonic), "*Maurerfreude*" and "*Kleine Freimaurrercantate*," etc.; stage-works, besides those mentioned, "*Die Schuldigkeit des ersten Gebots*" (only partially his own), "*Apollo et Hyacinthus*" (Latin comedy with mus.); "*Zaïde*" (unfinished); "*Thamos, König in Aegypten*" (choruses and entr'actes; Berlin, 1786); "*Idomeneo, re di Creta, ossia Ilia ed Idamante.*" ORCH. WORKS: 41 symph.; 2 symph. movements; 31 divertimenti, serenades, and cassations; 9 marches; 25 dances, "*Masonic Funeral-Music*"; "*A Musical Jest*" for string-orch. and 2 horns; a sonata for bassoon and 'cello; phantasie for Glockenspiel; andante for barrel-organ, etc.; 6 vln.-concertos, bassoon-concerto, a concerto for flute and harp, 2 flute-concertos, horn-concertos, a clarinet-concerto, 25 pf.-concertos, a double concerto for 2 pfs., a triple concert for 3 pfs. CHAMBER-MUSIC: 7 string-quintets; 26 string-quartets; "*Nachtmusik*" for string-quintet; 42 vln.-sonatas, etc. PF.-MUSIC: for 4 hands; 5 sonatas, and an andante with variations; for 2 pfs., a fugue, and a sonata; 17 solo sonatas; a fantasie and fugue; 3 fantasias; 36 cadenzas to pf.-concertos; rondos, etc.; 17 organ sonatas, etc. VOCAL MUSIC: 27 arias, and 1 rondo for sopr. with orch.; German war-song; a comic duet; 34 songs; a song with chorus and org.; a 3-part chorus with org.; a comic terzet with pf.; 20 canons.

The best of many biographies is by Otto Jahn (1856–59, 4 volumes in English, London, 1882), etc.

His letters have also been published and translated in two volumes. One of his two overtures was found at the Paris Cons. 1901. Six unpublished sonatas were found in Buckingham Palace, 1902.

Mozart.

BY VERNON BLACKBURN.

JOHN CHRYSOSTOM WOLFGANG AMADEUS MOZART, the son of a tolerably good musician, by name Leopold, from his earliest years displayed the most extraordinary sense of musical precocity. At the age of three years he was able to pick out harmonies on the harpsichord; by the time he was seven, he had already burdened his young soul with the responsibility of various compositions which are more interesting than such compositions might be expected to be. The darling of courts in his childhood (for his father took him early on his travels for purposes of exhibition as a musical prodigy), the intensely industrious youth, the creator of a dramatic art in music, separate and by itself in the world, the greatest master

Digitized by Google

of melody that this earth has ever seen, the writer of innumerable symphonies, innumerable songs, innumerable sonatas, the possessor of a musical memory such as had never been conferred on the son of man before, he was the brilliant artist of high spirits, the man who lived life to the very last drop of the glass. ¶In a word, a genius, in art and in living, of the highest flower. He went down to his grave before he was forty years of age, buried no man knows where, deserted of friends, deserted even in his last journey to the Vienna cemetery by his wife; abjectly poor, with not a soul to weep for him, not a soul to care what became of these sacred relics. Here was, indeed, a combination of glory and the darkest tragedy which can scarcely be found outside the Attic drama. ¶Yet, from the critical point of view, it can scarcely be said that Mozart was in any sense a revolutionary; he was the glorious link which combined the music of the last century with the music of this. The strictest formalist, the impeccable master of counterpoint, the respecter in every way of traditions, you can see him, as it were, on the tiptoe of the future, bearing on his brilliant soul, and bearing it lightly, all the burdens of the past. ¶But it is as a writer of opera that his fame is like to last longest, for it is here that he brought the brilliant qualities of the consummate musician to combine with the scarcely less brilliant qualities of the dramatist. Many men who might have written music equally noteworthy could not have touched the dramatic significance of it. "*Don Giovanni*," that glory of our blood and state, "*Le Nozze di Figaro*," "*Cosi Fan Tutte*," "*Die Zauberflöte*," these remain as noble a testimony of his great genius in the musico-dramatic world as the centuries are likely to bring forth. Then consider the G minor symphony—so different in quality from the quality of Beethoven at his best, and therefore not comparable to the great nine, but in its way the very flower of musical genius. Then again, such work as he brought into the *Requiem* declares him to be, as a master of the emotions, of supernatural terror, unsurpassed; I would almost say unsurpassable. In a word, here was the golden child of music, adding to the simplicity of his childishness the complex wisdom of the serpent. ¶Poor Mozart! Yet, who is ordinary man that he should say "poor" of such an immortal creature? Poor as it seems to us, yet it is not likely that he would have given up one golden moment of his glorious inspiration in exchange for the comforts of a Sultan. He was an artist, every inch of him.

---

(4) **Wolfgang Amadeus**, Vienna, July 26, 1791—Carlsbad, July 30, 1844; son of above; pianist, teacher and composer of pf.-concertos, sonatas, etc.

Muck (mook), **K.**, b. Darmstadt, Oct. 22, 1859; Dr. Philh., Leipzig; pupil of Leipzig Cons., cond. at various cities; since 1892, ct.-cond. Royal Op., Berlin.

Digitized by Google

Mu'die, Thos. Molleson, Chelsea, 1809—London, 1876; teacher, organist and composer.

Muffat (moof'-fät), (1) **G.,** b. Passau, 1704; organist, conductor and composer. (2) **Aug. Gl.,** 1683—Vienna, 1770; son of above; organist and composer.

Mühldörfer (mül'-dĕrf-ĕr), (1) **Wm.,** 1803—Mannheim, 1897; ct.-inspector of theatres, Mannheim. (2) **Wm. K.,** b. Graz, Styria, March 6, 1837; son of above; studied at Linz-on-Danube and Mannheim; actor; 1855, th.-cond., Ulm; 1867–81, 2d cond. at Cologne; c. 4 operas, incl. successful "*Iolanthe*" (Cologne, 1890), overtures, etc.

Mühlfeld (mül'-fĕlt), **Richard,** b. Salzungen, Feb. 28, 1856; clarinettist for whom Brahms c. a trio and sonata; studied with Büchner at Meiningen, where he lived since 1873, also 1875-96, 1st clarinet at Bayreuth.

Mühling (mü'-lĭng), **Aug.,** Raguhne, 1786—Magdeburg, 1847; organist and composer.

Mühlberger-Leisinger (lī'-zĭng-ĕr), **Elizabeth,** b. Stuttgart, May 17, 1863; colorature-soprano; studied with Viardot-Garcia; début, R. opera, Berlin; sang in Paris, 1887.

Müller (mül'-lĕr), (1) **Chr.,** org.-builder at Amsterdam, ca. 1720–70. (2) **Wm. Chr.,** Wassungen, Meiningen, 1752—Bremen, 1831; mus. director and writer. (3) **Aug. Eberhard,** Nordheim, Hanover, 1767—Weimar, 1817; son and pupil of an organist; organist, ct.-conductor and dram. composer. (4) **Wenzel,** Tyrnau, Moravia, 1767—Baden, near Vienna, 1835; conductor and composer of 200 operas. (5) **Fr.,** Orlamunde, 1786—Rudolstadt, 1871; clarinettist, conductor and composer. (6) **Ivan (Iwan),** Reval, 1786—Bückeburg, 1854; inv. of the clarinet with 13 keys, and altclarinet; finally ct.-mus. (7) **Peter,** Kesselstadt; Hanau, 1791—Langen, 1877; c. operas, and famous "*Jugendlieder*," etc. (8) Two famous German quartet parties, (a) The bros. **K. Fr.** (1797—1873), **Th. H. Gus.** (1799—1855), **Aug. Th.** (1802—1875), and **Fz. Fd. G.** (1808—1855), sons of (9) **Aegidius Chp. M.** (d. 1841, Hofmus. to Duke of Brunswick), all b. Brunswick, and in the orch. there—**K.** as Konzertmeister, **Th.** 1st 'cello, **Gv.** symph.-director, and **G.** conductor. (b) The four sons of the **Karl Fr.** above, who organised 1855 a ct.-quartet. **Hugo,** 2d vln. (1832—1886); **Bd.,** b. Feb. 24, 1825, viola; **Wm.,** b. June 1, 1834, 'cello; **Karl,** jr., b. April 14, 1829, 1st vln. Since 1823 this last lives in Stuttgart and Hamburg; m. Elvina Berghaus and took name **Müller-Berghaus,** under which he has c. a symph., etc. (10) (Rightly **Schmidt**) **Ad.** Sr., Tolna, Hungary, 1801—Vienna, 1886; singer, conductor and dram. composer. (11) **Ad.,** Jr., Vienna 1839—1901, son of above; 1875, cond. German opera at Rotterdam; prod. 4 operas and 5 operettas, incl. the succ. "*Dèr Blondin von Namur*" (Vienna, 1898). (12) **Jns.,** Coblenz, 1801—Berlin, 1858; writer. (13) **Fz. K. Fr.,** Weimar, 1806—1876; one of the first to recognise Wagner; pub. treatises on his work. (14) **Aug.,** 1810—1867; eminent double-bass. (15) **K.,** Weissensee, near Erfurt, 1818—Frankfort, 1894; conductor and composer. (16) **Bd.,** Sonneberg, 1824—Meiningen, 1883; cantor. (17) **K. Chr.,** b. Saxe-Meiningen, July 3, 1831; pupil of F. W. and H. Pfeiffer (pf. and org.), Andreas Zollner (comp.) 1854, New York; since 1879, prof. of harm. N. Y. Coll. of Mus.; translator, etc. (18) **Richard,** b. Leipzig, Feb. 25, 1830; pupil of Zollner, Hauptmann and Reitz; until 1893, cond. "Arion," then the "Hellas," and the "Liedertafel;" teacher singing, Nikolai Gymnasium; c. motets, etc. (19) **Jos.,** 1839—Berlin, 1880; writer.

Digitized by Google

(20) **Wm.**, b. Hanover, Feb. 4, 1845; tenor at the ct.-opera, Berlin. (21) **Hans**, Cologne, 1854—Berlin, 1897; prof. and writer. (22) **Gustav**. Vide BRAH-MULLER.

Müller-Hartung, K. (Wm.), b. Sulza, May 19, 1834; pupil of Kuhmstedt, Eisenach; mus.-dir. and teacher at the Seminary; 1864, prof.; 1869, opera-cond. Weimar; 1872, founder and dir. Gr. Ducal "Orchester-und-Musikschule;" wrote a system of music theory (vol. i. "*Harmonielehre*" appeared in 1879); composer.

Müller-Reuter (roi-tĕr), **Theodor**, b. Dresden, Sept. 1, 1858; pupil of Fr. and Alwin Wieck (pf.); J. Otto and Meinardus (comp.); and the Hoch Cons., Frankfort; 1879–87, teacher Strassburg Cons.; 1887, cond. at Dresden; 1892, teacher in the Cons.; c. 2 operas, Paternoster, with orch; "*Hackelberend's Funeral*" for chorus and orchestra (1902), etc.

Müller von der Werra (rightly **Fr. Konrad Müller**), Ummerstadt, Meiningen, 1823 — Leipzig, 1881; popular poet and ed., founded "Deutscher Sängerbund."

Münchhoff (mĭnsh'-hôf), **Mary**, b. Omaha, U.S.A.; colorature soprano; studied in Germany 1897; sang in Austria, etc.; 1902, U.S.A.

Munck, de. Vide DEMUNCK.

Munzinger (moonts'-ĭng-ĕr), **Edgar**, b. Olten, Switz., Aug. 3, 1847; studied Leipzig Cons. and with Kiel and Ehrlich, Berlin, where he is pf.-teacher, and 1893–98 dir. Eickelberg Cons.; c. 3 symphonies: No. 1 "*In der Nacht*," No. 3 "*Nero*," an opera, 2 symphonic poems, etc.

Muris (dŭ mü'-rēs), **Jns. de** (or **de Meurs**) (dŭ mŭrs), eminent theorist; wrote treatise "*Speculum Musicae*" (probably ca. 1325) (Coussemaker).

Murschhauser (moorsh'-how-zĕr), **Fz. X. Anton**, Zabern, near Strassburg, ca. 1670—Munich, 1724; conductor and theorist.

Murska (moor'-shkă), **Ilma di**, Croatia, 1836—Munich, Jan. 16, 1889; famous dramatic soprano, with remarkable compass of nearly 3 octaves.

Musard (mü-zăr), (1) **Philippe**, Paris, 1793—1859; c. pop. dances. (2) **Alfred**, 1828 — 1881; orch.-cond., and composer; son of above.

Musin (moo-zēn), **Bonaventura**. Vide FURLANETTO.

Musin (mü-zăn), **Ovide**, b. Nandrin, n. Liège, Sept. 22, 1854; violinist: pupil of Liège Cons.; at 11 took 1st vln.-prize; studied then at Paris Cons.; at 14 won the gold medal for solo and quartet playing; taught a year at the Cons. then toured Europe with great succ.; later organised a concert-troupe and toured America, then the world; 1897, returned to Liège as vln.-teacher at the Cons.; 1898, vln.-professor.

Musiol (moo'-zĭ-ōl), **Robt. Paul Jn.**, b. Breslau, Jan. 14, 1846; from 1873–91 teacher and cantor at Röhrsdorf, Posen; pub. mus. lexicons; c. part-songs, etc.

Mussorgski (moos-sôrg'-shkĭ), **Modest Petrovitch**, Toropetz, Russia, March 28, 1839 — St. Petersburg, March 28, 1881; army officer, then pupil of Balakirev; c. operas, "*Boris Godunoff*" (Imp. Opera, St. P., 1874), "*Chovanstchina*" (1893); c. pf.-pcs., etc.

Mustel (müs-tĕl), **Victor**, b. Havre, 1815; mfr. and improver of the harmonium.

Muzio (moo'-tsĭ-ō), **Emanuele**, b. Zibello, near Parma, Aug. 25, 1825; pupil of Provesi and Verdi, and (for pf.) of Verdi's first wife, Margherita Barezzi; 1852, cond. It. Opera, Brussels; later, London, New York (Acad. of Mus.); 1875 noted singing teacher, Paris; c. 4 operas, etc.

Myrzwinski (mērsh-vĭn'-shkĭ), ———; tenor in Paris.

Mysliweczek (mē-slĕ'-vă-chĕk), **Jos.** (called "Il Boemo," or "Venatorini"), near Prague, March 9, 1737—Rome, Feb. 4, 1781; prod. about 30

Digitized by Google

pop. operas in Italy; c. symphs., pf.-sonatas praised by Mozart, etc.

N

Naaff (näf), **Anton E. Aug.**, b. Weitentrebelitzsch, Bohemia, Nov. 28, 1850; mus. editor and poet at Vienna.

Nachbaur (näkh'-bowr), **Fz.**, Schloss Giessen, near Friedrichshafen, March 25, 1835—Munich, March 21, 1902; pupil of Pischek; sang at theatres in Prague and other cities; 1866–90, "Kammersänger," Munich.

Náchez (nä'-chĕs) (**Tivadar (Theodor) Naschitz** (nä'-shĭts)), b. Pesth, May 1, 1859; vln.-virtuoso; pupil of Sabatil, Joachim and Leonard; toured the continent; lived in Paris and (1889) London; c. 2 concertos for vln., 2 Hungarian Rhapsodies, requiem mass, with orch., etc.

Nadaud (nă-dō), **Gv.**, Roubaix, France, Feb. 20, 1820—Paris, 1893; celebrated poet, composer of chansons; also c. 3 operettas.

Nadermann (nä'-dĕr-măn), **François Jos.**, Paris, 1773—1835; harpist, teacher and composer. (2) **H.**, b. 1780; bro. of above and his asst.-harpist in the King's music, and asst.-professor.

Nagel (nä'-gĕl), (1) **Julius**, Gotha, 1837—St. Petersburg, 1892; 'cellist, teacher and composer. (2) Dr. **Willibald**, German writer; pub. "*Geschichte der Musik in England*" (1897).

Nägeli (nä'-gĕl-ē), **Jn. Hans G.**, Wetzikon, near Zürich, 1773—1836; mus.-publisher, writer and composer.

Nagiller (nä'-gĭl-lĕr), **Matthäus**, Münster, Tyrol, 1815 — Innsbrück, 1874; conductor and dram. composer.

Naldi (näl'-dē), (1) **Giuseppe**, Bologna, 1770—Paris, ca. 1820; actor, singer, pianist, 'cellist and composer. (2) ——— daughter of above singer; début, 1819; retired, 1824; m. Conte di Sparre.

Nal'son, Rev. **Valentine**, d. 1722; Engl. composer.

Nanini (nä-nē'-nē) (incorrectly **Nanino**), (1) **Giov. M.**, Vallerano, Italy, ca. 1540—Rome, March 11, 1607; noted Italian composer; pupil of Goudimel; cond. at Vallerano, 1571–75, at Santa Maria Maggiore, Rome (vice Palestrina); 1575 founded a pub. mus.-sch. in which Palestrina was one of the teachers; 1577, papal singer; 1604 cond. Sistine Chapel; his 6-part motet "*Hodie nobis cælorum rex*" is still sung there every Christmas morning. (2) **Giov. Bernardino**, Vallerano, ca. 1560—Rome, 1624; younger bro. (Riemann says nephew) and pupil of above; conductor and notable composer.

Nantier-Didiée (năñt-yā dēd-yā), **Constance Betsy R.**, Ile de la Reunion, 1831—Madrid, 1867; v. succ. mezzo-soprano.

Napo'léon, Arthur, b. Oporto, March 6, 1843; pianist and cond.; at 9 made a sensation at the courts of Lisbon, London (1852), and Berlin 1854), then studied with Hallé, at Manchester; toured Europe, and N. and S. America. 1868 (1871?) settled in Rio de Janeiro as mus.-seller, etc.

Nápravnik (Náprawnik), (nä-präf'-nĕk) **Eduard**, b. Bejst, near Königgratz, Aug. 24, 1839; pupil Prague Org.-Sch.; from 1856 teacher Maydl Inst. for Mus., Prague; 1861, cond. to Prince Yussupoff at St. Petersburg; then organist and 2nd cond. Russian Opera; from 1869 1st cond.; 1870–82, cond. the Mus. Soc.; c. 4 operas, incl. the succ. "*Dubroffsky*" (St. P., 1895); symph. poem "*The Demon*," overtures, incl. "*Vlasta*" (1861), etc.

Nardini (när-dē'-nē), **Pietro**, Fibiana, Tuscany, 1722 — Florence, May 7, 1793; noted violinist; pupil of Tartini; ct.-musician at Stuttgart and Florence; composer.

Nares (nārz), **Jas.**, Stanwell, Middlesex, 1715—London, Feb. 10, 1783; organist and composer.

Digitized by Google

Naret-Koning (nä'-rĕt-kō-nĭng), **Jn. Jos. D.**, b. Amsterdam, Feb. 25, 1838; violinist; pupil of David, Leipzig: from 1878 leader City Th., Frankfort; pub. songs, etc.

Nasolini (nä-sō-lē'-nē), **Sebastiano**, Piacenza, ca. 1768—(?); prod. 30 operas in Italy.

Natale (nä-tä'-lĕ), **Pompeo**, choir-singer and composer at S. Maria Maggiore, Rome, 1662.

Na'than, Isaac, Canterbury, 1792—Sydney, Australia, 1864; writer.

Natorp (nä'-tôrp), **Bd. Chr. L.**, Werden-on-Ruhr, Nov. 12, 1774—Münster, Feb. 8, 1846; reformer of church and sch.-mus.; writer.

Nau (na'-oo), **Mana Dolores Benedicta Josefina**, b. of Spanish parents, New York, March 18, 1818; soprano; pupil of Mme. Damoreau-Cinti, Paris Cons., taking 1st prize in 1834; début at the Opéra, 1836; sang minor rôles there 6 years, etc.; 1844–48 and 1851–53, leading rôles, singing in other cities; retired, 1856.

Naubert (now'-bĕrt), **Fr. Aug.**, Schkeuditz, Saxony, 1839—Neubrandenburg, 1897; organist and singing-teacher.

Naudin (nä'-oo-dēn), **Emilio**, b. Parma, Oct. 23, 1823; tenor; pupil of Panizza, Milan; début, Cremona. Meyerbeer in his will requested him to create the rôle of "Vasco" in "*L'Africaine*" (1865), which he did.

Naue (now'-ĕ), **Jn. Fr.**, Halle, 1787—1868; organist and composer.

Nauenburg (now'-ĕn-boorkh), **Gv.**, b. Halle, May 20, 1803; barytone and singing-teacher; writer and composer.

Naumann (now'-măn), (1) **Jn. Gl.** (Italianised as **Giov. Amadeo**), Blasewitz, near Dresden, April 17, 1741—Dresden, Oct. 23, 1801; pupil of Tartini and Padre Martini; 1764, ct.-cond., Dresden; 1776, cond.; prod. 23 operas and excellent church-music. (2) **Emil**, Berlin, Sept. 8, 1827—Dresden, June 23, 1888; grandson of above; court church mus.-dir., Berlin; c. an opera, a famous oratorio "*Christus der Friedensbote*"; pub. many valuable treatises. (3) **K. Ernst**, b. Freiberg, Saxony, Aug. 15, 1832; grandson of (1), studied with Hauptmann, Richter, Wenzel and Langer, Leipzig (1850), Dr. Philh. at the Univ., 1858; studied with Joh. Schneider (org.) in Dresden; mus.-dir. and organist, Jena; prof., 1877; pub. many valuable revisions of classical works, for the Bach-Gesellschaft; c. the first sonata for vla., much chamber-mus., etc.

Nava (nä'-vä), (1) **Ant. Maria**, Italy, 1775—1826; teacher and composer for guitar. (2) **Gaetano**, Milan, 1802—1875; son and pupil of above; prof. at the Cons. and composer.

Navál (nä-väl'), **Fz.**, b. Laibach, Austria, Oct. 20, 1865; tenor at Vienna; pupil of Gänsbacher.

Nawratil (nä-vrä'-tĕl), **K.**, b. Vienna, Oct. 7, 1836; pupil of Nottebohm (cpt.); excellent teacher; pub. Psalm XXX with orch., an overture, chamber mus., etc.

Nay'lor, (1) **J.**, b. Stanningly, near Leeds, 1838—at sea, 1897; organist and composer. (2) **Sidney**, London, 1841—1893; organist.

Neate (nēt), **Chas.**, London, 1784—Brighton, 1877; pianist, 'cellist and composer.

Nebe (nä'-bĕ), **Karl**, bass; pupil of Jahn at Wiesbaden; 1890, at Carlsruhe; sang "Alberich" and "Beckmesser" at Bayreuth and London; 1900, Berlin.

Ned'bal, Oscar, b. Tabor, Bohemia, March 25, 1874; vla.-player in the "Bohemian" string-quartet; studied Prague Cons. (comp. with Dvořák); c. a scherzo-caprice for orch., etc.

Neeb (nāp), **H.**, Lich, Upper Hesse, 1807—Frankfort, 1878; conductor and dram. composer.

Need'ler, H., London, 1685—1760; pianist, violinist and composer.

Neefe (nā'-fĕ), **Chr. Gl.**, Chemnitz, 1748—Dessau, 1798; mus.-director and conductor.

Digitized by Google

Nef (nāf), (Dr.) **K.,** Swiss writer; pub. a treatise on the amateur musical associations of the 17th and 18th centuries.

Neff, Fritz, notable composer, lives at Munich; c. "Chorus of the Dead" with orch. (1902), etc.

Nehrlich (nār'-lĭkh), **Chr. Gf.,** Ruhland, Upper Lusatia, 1802—Berlin, 1868; teacher and writer.

Neidhardt (nīt'-härt), **Jn. G.,** d. Königsberg, 1739; writer.

Neidlinger (nīt'-lĭng-ĕr), **Wm. Harold,** b. Brooklyn, N. Y., July 20, 1863; pupil of Dudley Buck and Müller; teacher of singing in Paris, then Chicago; c. a mass, etc., pop. songs and valuable books of mus. for children.

Neithardt (nīt'-härt), **Aug. H.,** Schleiz, 1793—Berlin, 1861; oboist, teacher of singing, conductor and dram. composer.

Neitzel (nīt'-tsĕl), **Otto,** b. Falkenburg, Pomerania, July 6, 1852; pupil of Kullak's Acad., Berlin; Dr. Philh., 1875, at the Univ.; toured as pianist; 1879–81, teacher Moscow Cons.; then Cologne Cons.; since 1887, also critic; prod. 3 operas: "*Angela*" (Halle, 1887), text and music of, "*Dido*" (Weimar, 1888) and "*Der Alte Dessauer*" (Wiesbaden, 1889).

Nel'li, Romilda, b. Italy, 1882(?); colorature and operatic soprano; pupil of Galletti.

Nen'na, Pomponio, b. Bari, Naples; pub. madrigals, 1585—1631.

Neri (nā'-rē), **Filippo,** Florence, July 21, 1515—Rome, May 26, 1595; preacher in the oratory (It. *oratorio*) of San Girolamo. From the music c. for illustrations by Animuccia and Palestrina arose the term "oratorio."

Neruda (nā-roo'-dă), (1) **Jakob,** d. 1732; violinist. (2) **Jn. Chrysostom,** Rossiez, 1705—1763; violinist; son of above. (3) **Jn. Baptist G.,** Dresden, 1707—1780; composer, son of Jakob. (4) **(Normann-Neruda)** (or **Lady Hallé**) **Wilma Maria Fran.,** b. Brünn, March 29, 1839; noted violinist (daughter of (5) **Josef,** an organist); she studied with Jansa; at 7 played in public at Vienna with her sister (6) **Amalie** (a pianist); then toured Germany with her father, sister and bro. (7) **Fz.** (a 'cellist); 1864, in Paris, she m. L. Normann; since 1869 has played annually in London; she m. Hallé (q.v.), 1888, and toured Australia with him, 1890–91; 1899, America.

Ness'ler, Victor E., Baldenheim, Alsatia, Jan. 28, 1841—Strassburg, May 28, 1890; studied with Th. Stern at Strassburg; 1864, prod. succ. opera, "*Fleurette*"; studied in Leipzig, became cond. of the "Sängerkreis" and chorusm. City Th., where he prod. with general succ. 4 operettas and 4 operas, incl. two still pop. "*Der Rattenfänger von Hameln*" (1879), "*Der Trompeter von Säkkingen*" (1884); c. also "*Der Blumen Rache*," ballade, with orch.; pop. and comic songs, etc.

Nesvad'ba, Jos., Vyskeř, Bohemia, 1824—Darmstadt, 1876; conductor and dram. composer.

Nešvera (nĕsh-vă'-ră), **Jos.,** b. Proskoles, Bohemia, Oct. 24, 1842; now cond. Olmütz Cath.; c. succ. opera "*Perdita*" (Prague, 1897); masses, De Profundis, with orch., etc.

Netzer (nĕt'-tsĕr), **Jos.,** Imst. Tyrol, 1808—Graz, 1864; teacher, conductor and dram. composer.

Neubauer (nā'-oo-bow-ĕr), **Fz. Chr.,** Horzin, Bohemia, 1760—Bückeburg, 1795; violinist, conductor and composer.

Neuendorff (noi'-ĕn-dôrf), **Ad.,** Hamburg, June 13, 1843—New York, Dec. 4, 1897; at 12 taken to America; pianist, concert-violinist, prominent conductor and composer of comic operas.

Neukomm (noi'-kôm), **Sigismund,** Ritter **von,** Salzburg, 1778—Paris, 1858; organist, conductor and composer.

Neumann (noi'-măn), **Angelo,** b. Vi-

Digitized by Google

enna, Aug. 18, 1838; studied singing with Stilke-Sessi, début as lyric tenor, 1859; 1862–76, Vienna ct.-opera; 1876–82, Leipzig opera; as manager of a travelling company prod. Wagner operas; 1882–85, manager Bremen opera; then German opera, Prague.

Neumark (noi'-märk), **G.**, Langensalza, 1621—Weimar, 1681; composer.

Neusiedler (noi'-zēt-lĕr) (or **Newsidler**), (1) **Hans**, b. Pressburg, Nürnberg, 1563; lute-maker. (2) (or **Neysidler**) **Melchior**, d. Nürnberg, 1590; lutenist and composer at Augsburg; 2 books of lute mus. (Venice, 1566), etc.

Nevada (nĕ-vä'-dä) (rightly **Wixon**), **Emma**, b. Austen, Nevada, U. S.A., 1862; eminent colorature-soprano; pupil of Marchesi in Vienna; début London, 1880; sang in various Italian cities; 1883 and 1898 Paris, Op.-Com.; 1885 sang Opera Festival Chicago, and again in 1889; 1898, Op.-Com., Paris; 1885 m. Dr. Raymond Palmer; sang "Mignon" a whole year in Paris; 1900 America.

Nevin (nĕv'-In), (1) **Ethelbert** (**Woodbridge**), Edgeworth, Penn., Nov. 25, 1862—New Haven, Conn., Feb. 17, 1901; prominent American composer; pupil of von der Heide and E. Günther (pf.) at Pittsburg; of von Böhme (voice), at Dresden, 1877–78; of Pearce (N. Y.), B. J. Lang and Stephen A. Emery (Boston); von Bülow, Klindworth, and K. Bial, Berlin; lived in Florence, Venice, Paris, and New York as teacher and composer; after 1900 at Sewickley, near Pittsburg, Pa.; c. a pf.-suite; song-cycles "In Arcady," and a posthumous "The Quest of Heart's Desire"; highly artistic piano pieces and many song albums of well-deserved popularity. His songs are genuinely lyrical, with an exuberance of musical passion, and accompaniments full of colour, individuality and novelty. (2) **Arthur**, b. Sewickley, Pa., 1871; bro. of above; from 1891 studied Boston, then at Berlin with Boise and Klindworth; lives in New York; c. songs, etc.

New'man, Ernest, b. Liverpool, Nov. 30, 1868; prominent critic; studied for the Indian Civil Service, but his health broke down from over-study; engaged in business in Liverpool where he has since lived; in 1888 wrote "*Gluck and the Opera*," which was published in 1895; "*A Study of Wagner*" 1899. Has contributed numerous scholarly essays on musical and other topics to various magazines.

Newsidler, Neysidler. Vide NEUSIEDLER.

Ney. Vide MOSZKVA.

Niccolò de Malta. Vide ISQUARD.

Nichelmann (nĭkh'-ĕl-män), **Chp.**, Treuenbrietzen, Brandenburg, 1717—Berlin, 1762; cembalist and writer.

Nicholl (nĭk'-ôl), **Horace Wadham**, b. Tipton, near Birmingham, Engl., March 17, 1848; notable contemporary contrapuntist; son and pupil of a musician John N.; studied with Samuel Prince; 1867–70 organist at Dudley; 1871 organist at Pittsburg, Pa., U. S. A.; 1878 editor New York. 1888–95 prof. at Farmington, Conn.; contributed to various periodicals; pub. a book on harmony; his most notable compositions are his 12 symphonic preludes and fugues for organ, displaying his remarkable contrapuntal ability (1 in quadruple cpt., 1 in triple, 4 in double); he c. also a suite for full orch. (op. 3); a cycle of 4 oratorios with orch.; symph. poem "*Tartarus*"; 2 symphonies; a psychic sketch "*Hamlet*," etc.

Nich'olson, Chas., Liverpool, 1795—London, 1837; flutist and composer.

Nick'lass-Kempt'ner, Selma, b. Breslau, April 2, 1849; noted colorature soprano and teacher; studied at Stern Cons.; début, 1867; sang in Rotterdam 10 yrs.; then teacher Vienna Cons.; 1893, Berlin "*Professoria*."

Nicodé (nē'-kō-dā), **Jean Louis**, b. Jerczik, near Posen, Aug. 12, 1853;

Digitized by Google

pupil of his father and the organist Hartkas, and at Kullak's Acad.; lives in Berlin as a pianist and teacher; 1878–85 pf.-teacher Dresden Cons.; 1897, cond. Leipzig "Riedel Verein"; c. symph. poem "*Maria Stuart*"; "*Faschingsbilder*," "*Sinfonische Variationen*," op. 27; "*Das Meer*," symph. ode, for full orch.; "Erbarmen," hymn for alto with orch., etc.

Nicolai (nē'-kō-lī), (1) **Otto,** Königsberg, June 9, 1810—of apoplexy, Berlin, May 11, 1849; son and pupil of a singing-teacher; studied with Zelter and Klein, later with Baini at Rome, where he was organist at the embassy chapel; 1837–38 theatre-cond. at Vienna; again in Rome; 1841–47 ct.-cond. at Vienna and founded the Phil., 1842; 1847 cond. of the opera and cath.-choir, Berlin; prod. 5 v. succ. operas, incl. "*Il Templario*" (Turin, 1840; known in Germany as "*Der Templer*," based on Scott's "*Ivanhoe*"); and the unctuous and still popular opera "*Die lustigen Weiber von Windsor*," based on and known in English as "*The Merry Wives of Windsor*" (Berlin, 1849); he c. also a symph., etc.; biog. by Mendel (Berlin, 1868); his diary ("Tagebücher") was pub. Leipzig, 1893. (2) **Wm. Fr. Gerard,** Leyden, Nov. 20, 1829—The Hague, April 25, 1896; professor; notable conductor and composer.

Niccolini (nēk-kō-lē'-nē), (1) **Giuseppe,** Piacenza, Jan. 29, 1762—Dec. 18, 1842; conductor and operatic composer. (2) (Rightly **Ernest Nicholas**) Tours, France, Feb. 23, 1834—Pau, Jan. 19, 1898, tenor; 1886 m. Adelina Patti.

Nic'olson, Richard, d. 1639; Engl. organist.

Niecks (nēks), **Frederick (Friederich),** b. Düsseldorf, March 3, 1845; lecturer, critic, etc.; pupil of Langhans, Grünewald, and Auer (vln.); début at 12; 1868, organist, Dumfries, Scotland, and viola-player in a quartet with A. C. Mackenzie; studied in Leipzig Univ. (1877), and travelled Italy; critic, London; 1891, Ried Prof. of Mus., Edinburgh Univ.; pub. notable biog. of "*Frederic Chopin as a Man and a Musician*" (1888); a "*Dict. of Mus. Terms*," etc.

Nieden, Zur. Vide ZUR NIEDEN.

Niedermeyer (nē'-dĕr-mī-ĕr), **Louis,** Nyon, Switzerland, 1802 — Paris, 1861; dramatic composer and theorist.

Niedt (nēt), **Fr. Erhardt,** d. Copenhagen, 1717; writer.

Niemann (nē'-măn), (1) **Albert,** b. Erxleben, near Magdeburg, Jan. 15, 1831; 1849, without study sang in minor rôles at Dessau; then studied with F. Schneider, and the bar. Nusch; sang at Hanover, then studied with Duprez, Paris; 1860–66, dram. tenor, Hanover, since at the ct.-opera, Berlin; Wagner chose him to create "Tannhäuser" (Paris, 1861), and "Siegmund" (Bayreuth, 1876); retired 1889. (2) **Rudolf (Fr.),** Wesselburen, Holstein, 1838—Wiesbaden, 1898; pianist and composer.

Nietzsche (nēt'-shĕ), **Fr.,** Röcken, near Lutzen, Oct. 15, 1844—(insane) Aug., 1900; prof. at Basel Univ.; notable, if eccentric, philosopher; as a partisan of Wagner he pub. "*Die Geburt der Tragödie aus dem Geiste der Musik*," "*Richard Wagner in Bayreuth*"; while "*Der Fall Wagner*," and "*Nietzsche contra Wagner*" attack Wagner as violently as he once praised him; his philosophical work "*Also sprach Zarathustra*" provides the title of R. Strauss' symph. poem.

Niggli (nĭg'-glē), **Arnold,** b. Aarburg, Switzerland, Dec. 20, 1843; since 1875 sec. to the Aarau town council; writer.

Nikisch (nĭk'-ĭsh), **Arthur,** b. Szent, Miklos, Hungary, Oct. 12, 1855; eminent conductor; son of the head-bookkeeper to Prince Lichtenstein; pupil of Dessoff (comp.) and

Digitized by Google

Hellmesberger (vln.), Vienna Cons., graduating at 19 with prizes for vln., and for a string-sextet; violinist in the ct.-orch.; then 2nd cond. Leipzig Th.; 1882–89, 1st. cond.; 1889–93, cond. Symph. Orch., Boston (U. S. A.); 1893–95, dir. Royal Opera, Pesth, and cond. Philh. Concerts; since 1895 cond. Gewandhaus Concerts, Leipzig (vice Reinecke), also Phil. concerts, Berlin; he conducts usually without score; 1902, dir. Leipzig Cons.

Nikita (nĭ-kē'-tă) (stage-name of **Louisa Margaret Nicholson**), b. Philadelphia, Aug. 18, 1872; colorature-soprano; pupil of M. Le Roy, Washington; sang in various cities, with an opera-troupe, then studied with Maurice Strakosch, Paris; sang in concerts with much succ.; 1894, prima donna soprano, Paris Opéra.

Nikom'achus (called **Gerasenus**), b. Gerasa, Syria; Greek writer on mus., 2nd century, A.D.

Nilsson (nĕls'-sŏn), **Christine,** b. on the estate Sjoabel, near Wexio, Sweden, Aug. 20, 1843; eminent soprano, compass 2½ octaves (g–d''); pupil of Baroness Leuhausen and F. Berwald, Stockholm; later, in Paris, of Wartel; début, 1864, Th.-Lyrique, Paris, engaged for 3 years there; 1868–70, Opéra; toured America and Europe; 1872, she m. Auguste Rouzaud (d. 1882); 1887, m. Count Casa di Miranda.

Nini (nē'-nē), **Ales.,** Fano, Romagna, 1805—Bergamo, 1880; cond. and dram. composer.

Nisard (nē-zăr), **Théodore** (pen-name of Abbé **Théodule Eleazar X. Norman**), b. Quaregnon, near Mons, Jan. 27, 1812; chorister at Cambrai; studied in Douay; 1839, dir. Enghien Gymnasium, and 1842, 2d *chef de chant* and organist St.-Germain, Paris; then confined himself to writing valuable treatises on plain-chant, etc.

Nissen (nĭs'-sĕn), (1) **G. Nicolaus von,** Hardebsleben, Denmark, 1761—Salzburg, March 24, 1826; councillor of State; m. the widow of Mozart, 1809, and aided her in preparing his biog. (1828). (2) (**Nissen-Saloman**) **Henriette,** Gothenburg, Sweden, March 12, 1819—Harzburg, Aug. 27, 1879; great singer and teacher; pupil of Chopin and Manuel Garcia; début Paris, 1843; 1850, m. Siegfried Saloman, from 1859 teacher St. Petersburg Cons. (3) **Erica.** Vide LIE.

Nivers (nē-vărs), **Guillaume Gabriel,** Melun, 1617—after 1701; organist, singer and composer.

Nix'on, (1) **H. G.,** Winchester, 1796—1849; organist and composer. (2) **Jas. Cassana,** 1823—1842; violinist; son of above. (3) **H. Cotter,** b. London, 1842; organist and composer at St. Leonard's.

Nöb (năp), **Victorine.** Vide STOLTZ.

Nohl (nōl), **(K. Fr.) L.,** Iserlohn, 1831—Heidelberg, 1885; 1880, professor and writer; wrote biogs. of Beethoven, Mozart, etc., and published many colls. of the letters of composers.

Nohr (nōr), **Chr. Fr.,** Langensalza, Thuringia, 1800—Meingen, 1875; violinist and dram. composer.

Norblin (nôr-blăn), (1) **Louis Pierre Martin,** Warsaw, 1781—Château Conantre, Marne, 1854; 'cellist and professor. (2) **Émile,** 1821—1880; son of above; 'cellist.

Nor'dica, Lillian (stage-name of **Mrs. Lillian Norton (Gower) Doeme**), b. Farmington, Me., 1859; pupil of John O'Neill and of N. E. Cons., Boston; concert-début, Boston, 1876; 1878, toured Europe with Gilmore's Band; studied opera with San Giovanni, Milan; début at Brescia, 1880; 1881, Gr. Opéra, Paris; 1882, m. Frederick A. Gower; 1885, he made a balloon ascension and never returned; she retired till 1887, then sang Covent Garden, London, 1893; since then has sung regularly in U. S., England, etc.; 1894 chosen to sing "Elsa" at Bayreuth;

Digitized by Google

1896, m. Zoltan F. Doeme, Hungarian singer.

Norman. Vide NISARD.

Nor'man(n), L., Stockholm, 1831—1884; conductor, professor and composer. Vide NERUDA.

Nor'ris, (1) **Wm.,** d. ca. 1710; English composer. (2) **Thos.,** ca. 1745–1790; English male soprano, organist and composer. (3) **Homer A.,** b. Wayne, Maine, U. S. A.; notable theorist; studied with Marston, Hale, Chadwick and Emery, Boston; lives there as teacher; also studied 4 years in Paris with Dubois, Godard, Gigout and Guilmant; c. overture "*Zoroaster*," cantata "*Nain*" and songs; pub. "Harmony" and "Counterpoint" on French basis.

North, (1) **Francis,** Lord **Guilford,** Rougham, Norfolk, ca. 1640—1685; amateur musician and writer. (2) **Hon. Roger,** Rougham Lane, 1650—1733; bro. of above; writer.

Noszkowski (nôsh-kôf'-shkĭ), **Sigismund (Zygismunt von),** b. Warsaw, May 2, 1846; pupil of Warsaw Mus. Inst.; inv. a mus.-notation for the blind, and was sent by the Mus. Soc. to study with Kiel and Raif, Berlin; 1876. cond.; 1881, dir. of the Mus. Soc., Warsaw, and (1888) prof. at the Cons.; prod. succ. opéra "*Livia*" (Lemberg, 1898); c. symph., overture "*Das Meerauge*," etc.

Noszler (nôsh'-lĕr), **K. Eduard,** b. Reichenbach, Saxony, March 26, 1863; pupil of Leipzig Cons.; 1888–93, organist Frauenkirche, Bremen; since 1887, cond. Male Choral Union; also (since 1893) organist Bremen Cath., and since 1896, cond. Neue Singakademie; c. symph., "Lustspiel-Ouvertüre," etc.

Notker (nôt'-kĕr) (called **Balbulus,** "the stammerer"), 840—912, monk at St. Gallen; important writer and composer of sequences. (V. D. D.)

Notot (nŭ-tō), **Jos.,** b. Arras, Pas de Calais, 1755; d. in England; pupil of Leclerc, Paris, noteworthy organist there and at Arras; c. important symphonies, pf.-concertos, sonatas, etc.

Nottebohm (nôt'-tĕ-bōm), **Martin Gv.,** Ludenscheid, Westphalia, 1817—Graz, 1882; teacher and writer chiefly of valuable Beethoven works and discoveries; also composer.

Nourrit (noor-rē), (1) **Louis,** Montpellier, 1780—Brunoy, 1831; leading tenor Gr. Opéra, Paris. (2) **Ad.,** Paris, 1802—suicide, Naples, 1839; eminent tenor; son and successor (1825) of above; pupil of Garcia and teacher at the Cons.; also composer.

Novello (nō-vĕl'-lō), (1) **Vincent,** London, Sept. 6, 1781—Nice, Oct. 9, 1861; son of Italian father and English mother; founded, 1811, the pub. firm Novello & Co. (now Novello, Ewer & Co., London); notable organist, pianist and composer. (2) **Mary Sibilla,** London, 1809—Genoa, 1898; daughter of above; m. Cowden Clarke; transl. treatises into English; wrote Shakespeare Concordance, etc. (3) **Jos. Alfred,** London, 1810—Genoa, July 17, 1896; son of (1); bass singer and organist. (4) **Clara Anastasia,** b. London, June 19, 1818; 4th daughter of (1); pupil Paris Cons., succ. operatic début Padua, 1841, but made her best succ. in oratorio; 1843, m. Count Gigliucci; retired 1860.

Noverre (nō-văr), **J. G.,** Paris, April 29, 1727—St. Germain, Nov. 19, 1810; solo-dancer at Berlin; ballet-master at the Op.-Com., Paris; inv. the dramatic ballet.

Nowakowski (nō-vä-kôf'-shkĭ), **Jozef,** Mniszck, 1805—Warsaw, 1865; pf.-teacher, professor and composer.

Nowowiejski (nō-vō-vē'-shkĭ), **Felix,** b. Poland; 1902, won Berlin Meyerbeer prize with oratorio "*Die Rückkehr des verlorenen Sohnes.*"

Nuceus. Vide GAUCQUIER.

Nux (nŭx), **Paul Véronge de la,** b. Fontainebleau, June 29, 1853; pupil of F. Bazin, Paris Cons.; took 2d Grand prix, 1876; prod. succ. 2-act

Digitized by Google

grand opera "*Zaïre*" (Opéra, 1889; Stuttgart, 1895); c. music-drama "*Labdacides*," etc.

O

Oakeley (ōk'-lĭ), Sir **Herbert Stanley**, b. Ealing, Middlesex, July 22, 1830; while at Oxford, studied with Elvey (harm.), later at Leipzig Cons., with Schneider, Dresden, and Breidenstein, Bonn.; 1865–91, Ried Prof. of Mus., Edinburgh Univ., developing the annual Ried Concerts into a 3-days' Festival; his org.-recitals had a large influence; knighted 1876; Mus. Doc., Cantab., 1871; Oxon., Dublin, 1887; 1892, Emeritus Professor; composer to the Queen in Scotland, and since 1887, Pres., Cheltenham Mus. Festival; pub. a cantata "*Jubilee Lyric*," "*Suite in the Olden Style*," "*Pastorale*," Festival March, and a Funeral March (op. 23) for orch.; pf.-sonata, etc.

Oberthür (ō'-bĕr-tür), **K.**, Munich, 1819—London, 1895; harpist, teacher and dramatic composer.

Obin (ō-băń), **Louis H.**, Ascq., near Lille, 1820—Paris, 1895; basso cantante.

O'Car'olan, Turlough, Newton, Meath, 1670—Roscommon, 1738; Irish harpist.

Ochs (ôkhs), (1) **Traugott,** b. Altenfeld, Schwerin-Sondershausen, Oct. 19, 1854; pupil of Stade, Erdmannsdorfer, Kiel, and the R. Inst. for Church-mus.; 1899, artistic dir. Mus.-Union and the Mus.-Sch., Brünn; c. "*Deutsches Aufgebot*" for male chorus and orch.; requiem, etc. (2) **Siegfried,** b. Frankfort-on-Main, April 19, 1858; studied R. Hochschule für Musik, Berlin, later with Kiel and Urban, and von Bülow, who brought into publicity a small choral union, the "Philharmonischer Chor," of which he was cond., and which is now the largest singing-society in Berlin; he is also a singing-teacher and writer, 1901, Munich; c. succ. comic opera (text and music) "*Im Namen des Gesetzes*" (Hamburg, 1888); 2 operettas; etc.

Ochsenkuhn (ôkh'-zăn-koon), **Sebastian,** d. Heidelberg, Aug. 2, 1574; lutenist and composer.

Ockenheim. Vide OKEGHEM.

Odenwald (ō'-dĕn-vält), **Robt. Th.,** b. Frankenthal, near Gera, May 3, 1838; since 1882 teacher Hamburg and cond. a succ. church-choir; c. Psalms and part-songs.

O'dington, Walter de ("Monk of Evesham"), b. Odington, Gloucestershire; d. ca. 1316; important theorist. (Coussemaker.)

O'do de Clugny (dŭ klün'-yē) (Saint), became in 927 abbot of Clugny, where he d. 942; writer. (Gerbert.)

Oeglin (ākh'-lēn), **Erhard,** 16th cent. German printer of Augsburg, the first to print figured mus. with types.

Oelschlägel (āl'-shlā-gĕl), **Alfred,** b. Anscha, Bohemia, Feb. 25, 1847; Prague Org.-Sch.; th.-cond. at Hamburg, etc., and Karltheater, Vienna; later bandm. Klagenfurt; c. operettas "*Prinz und Maurer*" (Klagenfurt, 1884); succ. "*Die Raubritter*" (Vienna, 1888); succ. *Der Landstreicher* (Magdeburg, 1893).

Oelsner (ĕls'-nĕr), (Fr.) **Bruno,** b. Neudorf, near Annaberg, Saxony, July 29, 1861; pupil of Leipzig Cons.; solo-vla., ct.-orch. Darmstadt; studied with de Haan (comp.); since 1882, vln.-teacher Darmstadt Cons., with title Grand Ducal Chamber-mus.; prod. at Darmstadt 1-act operas, incl. succ. "*Der Brautgang*" (1894); also a cantata with orch., etc.

Oesten (ā'-shtĕn), **Theodor,** Berlin, 1813—1870; pianist and composer.

Oesterle (äs-tĕr'-lē), **Otto,** St. Louis, Mo., 1861—Darien, Conn., 1894; 1st flute Thomas Orch., the Philh. of New York and Brooklyn, and Seidl Orch.; teacher the Nat. Cons., N. Y.

Osterlein (ā'-shtĕr-līn), **Nikolaus,** 1840—Vienna, 1898; maker of the coll. known as the "*Wagner Museum*."

Digitized by Google

Oettingen (ĕt'-tĭng-ĕn), **Arthur Joachim von,** b. Dorpat, March 28, 1836; 1866, prof. of physics in ordinary there; pres. of the Dorpat Mus. Soc., and cond. an amateur orch.; theorist.

Offenbach (ôf'-fĕn-bäkh), **Jacques,** Cologne, June 21, 1819—Paris, Oct. 5, 1880; eminent writer of light opera; studied 'cello at the Cons., then joined Op.-Com. orch., Paris; c. chansonnettes (parodying La Fontaine), played the 'cello in concerts, and c. 'cello-pcs.; 1849, cond. Th.-Français; prod. unsucc. 1-act operetta "*Pepito*" (Op.-Com., 1853); others followed till 1855–66 he had a theatre for his own work; 1872–76, manager Th. de la Gaité; 1877, toured America with little succ. described in his "*Notes d'un musicien en voyage*" (1877); his 102 stage-works include the ballet-pantomime "*Le Papillon*" and the v. succ. operas, "*Orphée aux Enfers*," 1858; "*La Belle Hélène*," 1864; "*Barbe-Bleu*" and "*La Vie Parisienne*," 1866; "*La Grande Duchesse de Gérolstein*," 1867; "*Madame Favart*," 1879.

Oginski (ō-gĕn'-shkĭ), (1) Prince **Michael Cléophas,** Guron, near Warsaw, 1765—Florence, 1833; composer. (2) **Michael Casimir,** Warsaw, 1731—1803; uncle of above; said to have inv. the pedals of the harp.

O'keghem (or **Okekem, Okenghem, Ockegheim, Ock'enheim**), **Jean de** (or **Joannes**), probably Termonde, East Flanders, ca. 1430—Tours (?), 1495—1513; eminent contrapuntist; the founder of the Second (or New) Netherland Sch. Chorister, Antwerp cathedral; studied with Dufay; 1454, ct.-cond. and composer to Charles VII. at Paris; 1467, royal cond. to Louis XI.; toured Spain and Flanders on stipend; c. masses, motets, canons, etc.

O'Leary (ō-lā'-rĭ), (1) **Arthur,** b. n. Killarney, Ireland, 1834; pianist and composer. (2) **Rosetta,** wife of above; composer.

Olib'rio, Flavio Anicio. Vide J. F. AGRICOLA.

Ol'iphant, Thos., Condie, Perthshire, 1799—London, 1873; theorist and collector.

Olitz'ka, Rosa, b. Berlin, Sept. 6, 1873; contralto; studied with Artot and Hey; sang at Brünn, Hamburg, then Covent Garden and New York opera; then in Russia, etc.

Ol'iver, H. Kemble, Beverley, Mass., 1800—Boston, 1885; boy soprano; organist, mus. dir. and composer.

Olsen (ōl'-zĕn), **Ole,** b. Hammerfest, Norway, July 4, 1851; c. symph. poem "*Asgaardsreien*," 1891, etc.

Ondriczek (ôn'-drĭ-chĕk), **Fz.,** b. Prague, April 29, 1859; violinist; pupil of his father, and at 14 member of his small orch. for dance mus.; then studied Prague Cons. and with Massart, Paris Cons., took first prize for vln.-playing; toured Europe and America; lives in Boston.

Ons'low, G., Clermont-Ferrand, France, 1784—1852; grandson of the first Lord Onslow; amateur 'cellist and pianist; prod. 4 succ. comic operas; 34 string-quintets; 36 quartets; and other chamber-music.

Opelt (ō'-pĕlt), **Fr. Wm.,** Rochlitz, Saxony, 1794—Dresden, 1863; writer.

Ordenstein (ôr'-dĕn-shtĭn), **H.,** b. Worms, Jan. 7, 1856; pianist; pupil of Leipzig Cons., also in Paris; 1879–81, teacher at Carlsruhe; 1881–82, at Kullak's Acad., Berlin; 1884, founded Carlsruhe Cons.; made prof. by Grand Duke of Baden.

Orefice, dell'. Vide DELL' OREFICE.

Orgeni (ôr-gā'-nē) (**Orgenyi**) (ôr-gān'-yē), **Anna Maria Aglaia,** b. Tismenice, Galicia, Dec. 17, 1843; colorature soprano; pupil of Mme. Viardot-Garcia; début, 1865, Berlin Opera; 1886, teacher Dresden Cons.

Orlando, or **Orlandus.** Vide LASSO.

Orlow (ôr'-lôf), Count **Gregor Vladimir,** 1777—St. Petersburg, 1826; writer.

Digitized by Google

Ornithopar'cus (Greek form of **Vogelsang**) (ôr'-gĕl-zăng), **Andreas**, b. Meiningen; early 16th cent. theorist.

Orpheus (ôrf'-yoos), mythical Greek singer; son of Apollo, and best of singers to the lyre, 1350 B. C.

Or'ridge, Ellen Amelia, London, 1856—Guernsey, 1883; contralto.

Ortigue (ôr-tēg), **Jos. Louis de**, Cavillon Vaucluse, 1802—Paris, 1866; writer.

Orto (ôr'-tō), **Giov. de** (Italian form of **Jean Dujardin**) (dū-zhăr'-dăn); Latinised as **de Hor'to** (called "**Marbriano**"); contrapuntist and composer 15th and 16th centuries.

Os'borne, (1) **G. Alex.**, Limerick, Ireland, 1806—London, 1893; composer. (2) (rightly **Eisbein** (īs'-bīn)), **Adrienne**, b. Buffalo, N. Y.; pupil of Auguste Götze and Max Stagemann in Leipzig; dram. soprano; now at Leipzig City Th.; has sung at the Gewandhaus.

Os'good, Geo. Laurie, b. Chelsea, Mass., April 3, 1844; graduated Harvard, 1886; dir. of the Glee Club, and the orch. there; studied singing with Sieber and Haupt, and German song and chorals with R. Franz; studied with the elder Lamperti in Italy 3 years; made a succ. tour of Germany; then, under Thomas, of America; since 1872, lived Boston as vocal-teacher and conductor; pub. "*Guide in the Art of Singing*" (8 editions); c. anthems, etc.

Osiander (ô'-zē-änt-ĕr), **Lucas**, Nürnberg, 1534—Stuttgart, 1604; writer and composer.

Othmayer (ôt'-mī-ĕr), **Kaspar**, Amberg, 1515—Nürnberg, 1553; composer.

Otho. Vide ODO.

Ott(o) (or **Ottl**), **Hans**, ca. 1533—1550; pub. in Nürnberg.

Ottani (ôt-tä'-nē), Abbate **Bernardino**, Bologna, 1735—Turin, 1827; dram. composer.

Otto (ôt'-tō), (1) Vide OTT. (2) **(Ernst) Julius**, Königstein, Saxony, Sept. 1, 1804—Dresden, March 5, 1877; notable composer of cycles for male chorus, songs, operas, etc. (3) **Fz.**, Königstein, Saxony, 1809—Mayence, 1841; c. pop. songs. (4) **Rudolph K. Julius**, b. Berlin, April 27, 1829; solo boy-soprano at the Domchor, Berlin; from 1848, tenor there; 1852, teacher singing Stern Cons.; 1873 at R. Hochschule für Musik.

Otto-Alvsleben (ôt'-tō-älf'-slā-bĕn), **Melitta** (née **Alvsleben**), Dresden, 1842—1893; soprano; married, 1866.

Oudin (oo-dăn), **Eugène (Espérance)**, New York, 1858—London, 1894; barytone, pianist and composer.

Oudrid y Segura (oo-drēdh' ē sā-goo'-rä), **Cristobal**, Badajoz, 1829—Madrid, March 15, 1877; conductor and dram. composer.

Oulibichef. Vide ULIBISHEV.

Oury. Vide BELLEVILLE-OURY.

Ouse'ley, Sir **Fr. Arthur Gore**, London, Aug. 12, 1825—Hereford, April 6, 1889; notable theorist and composer; pianist and organist remarkable for fugal improvisation; wrote important treatises, etc.; c. an opera at 8; M. A. Oxford, 1840, Mus. Doc. there, 1854; also from Durham and Cambridge, 1862; from 1855 Prof. of Music at Oxford, vice Sir H. R. Bishop; c. 2 oratorios incl. "*Hagar*."

O'verend, Marmaduke, d. 1790; Engl. organist and composer of services, 70 anthems, 18 organ preludes and fugues, etc.; biog. by Joyce (London, 1896).

Owst, Wilberfoss G., b. London, June 13, 1861; pupil of Eaton Fanning and H. Gadsby, and of Stuttgart Cons., 1893–95; organist, Baltimore, U. S. A.; pub. Communion Service, anthems, etc.

P

Pabst (päpst), (1) **Aug.**, Elberfeld, May 30, 1811—Riga, July 21, 1885; director and composer of operas,

Digitized by Google

(2) **Louis,** b. Königsberg, July 18, 1846; son of above; pianist and composer. From 1899, head pf.-teacher Moscow Philh. Sch. (3) **Paul,** Königsberg, 1854—Moscow, 1897; son of (1); pf.-prof.; director.

Pacchiarotti (păk-kĭ-ä-rôt'-tē), **Gasparo,** Fabriano, Ancona, 1744—Padua, Oct. 28, 1821; one of the greatest and most succ. of 18th cent. singers; soprano-musico.

Pachelbel (päkh'-ĕl-bĕl), (1) **J.,** Nürnberg, Sept. 1, 1653—March 3, 1706; org.-virtuoso and composer. (2) **Wm. Hieronymus,** b. Erfurt, 1685; son of above; organist and composer.

Pacher (päkh'-ĕr), **Jos. Adalbert,** Daubrawitz, Moravia, 1816—Gmunden, 1871; composer.

Pachmann (päkh'-măn), **Vladimir de,** b. Odessa, July 27, 1848; notable pianist especially devoted to Chopin's mus.; son and pupil of a prof. at Vienna Univ.; a good violinist; studied also with Dachs, Vienna Cons.; 1869 toured Russia with a great succ. that has followed him throughout Europe and America; in Denmark he received the Order of the Danebrog from the King; since 1896, lives in Berlin.

Pachulski (pä-khool'-shkĭ), **Henry,** b. Poland, Oct. 4, 1859; pupil Warsaw Cons., now prof. Moscow Cons.; c. pf.-pcs., etc.

Pac(c)ini (pä-chē'-nē), (1) **Andrea,** b. Italy, ca. 1700; male contralto. (2) **A. Fran. Gaetano Saverio,** Naples, 1778—Paris, 1866; singing-teacher, conductor and composer of comic operas. (3) **Giov.,** Catania, Feb. 17, 1796—Pescia, Dec. 6, 1867; son of a tenor; pupil of Marchesi, Padre Mattei and Furlanetto; 1813–35, prod. 40 operas, the last failing, he established a sch. at Viareggio, later Lucca, wrote treatises, etc.; 1840, the succ. of "*Saffo*" set him to work again, and he turned out 40 more operas, also oratorios, a symph. "*Dante*," etc. (4) **Emilio,** 1810—Neuilly, near Paris, Dec. 2, 1898; bro. of above; librettist of "*Il Trovatore*," etc.

Pacius (pä'-tsĭ-oos), **Fr.,** Hamburg, March 19, 1809—Helsingfors, Jan. 9, 1891; violinist; c. the Finnish National Hymn, operas, etc.

Paderewski (päd-ĕ-rĕf'-shkĭ), **Ignace Jan,** b. Podolia, Poland, Nov. 6, 1859; eminent pianist and composer; pupil of Raguski (harm. and cpt.) Warsaw Cons., of Urban and Wuerst, Berlin; of Leschetitzky, Vienna. 1878–83, pf.-teacher, Warsaw Cons.; has toured Europe and America with unprecedented succ. financially and with high artistic triumph. His first wife, who died young, bore him a son. 1899, m. Mme. Gorski. 1896 he set aside $10,000 as the Paderewski fund, the interest to be devoted to triennial prizes "to composers of American birth without distinction as to age or religion;" 1. $500 for best orchestral work in symph. form; 2. $300 for best comp. for solo instr. with orch.; 3. $200 for best chamber-music work. Lives in Paris and Switzerland; c. succ. opera "*Manru*" (Ct.-Th., Dresden, 1901); Polish fantasia for pf. with orch. op. 19, "*Légende No. 2*," for pf. op. 20, and many original and brilliant pf.-pcs. incl. "*Chants du voyageur*," a vln. sonata; vars. and fugue on original theme; op. 14, "*Humoresques de concert for pf.*" (*Book 1; Menuet, Sarabande, Caprice; Book 2, Burlesque, Intermezzo polacco, Cracovienne fantastique*); "*Dans le désert, toccata*"; v. pop. Minuet (op. 1); songs, etc.

Padilla y Ramos (pä-dēl'-yä ē rä'-mōs), b. Murcia, Spain, 1842; pupil of Mabellini, Florence; barytone at Messina, Turin, etc., St. Petersburg, Vienna and Berlin; 1869, m. Désirée Artot.

Paër (pä'-ăr), **Ferdinando,** Parma, June 1, 1771—Paris, May 3, 1839. 1807, ct.-cond. to Napoleon and cond. Op.-Com; 1812, cond. Th.-

Digitized by Google

Italien (vice Spontini); violinist and c. 43 operas.

Paesiello. Vide PAISIELLO.

Paganini (päg-ä-nē'-nē), **Niccolò,** Genoa, Oct. 27, 1782—Nice, May 27, 1840; the pre-eminent violin-virtuoso. Studied with G. Servetto and G. Dosta; at 8 he c. a vln.-sonata; at 9 he played in public with greatest succ.; from 1795 he studied with Ghiretti and Aless. Rolla (though **P.** denied this), at Parma. 1798, he ran away from his severe father after a concert at Lucca, and played at Pisa and other places. At 15 he was a passionate gambler, and very dissipated. Fits of gambling alternated with periods when he practised 10 hours a day, the result being a ruined constitution. He pawned his violin to pay a gambling debt, but a M. Levron presented him with a Joseph Guarnerius, which **P.** willed to Genoa. In 1804 he went home, and practised till 1805, when he had extraordinary succ. making a sensation by brilliant performances on the G string alone; soon ct.-soloist at Lucca; then to 1827 he toured Italy, crushing all rivalry with an extraordinary technic; 1827, Pope Leo XII. conferred on him the Order of the Golden Spur; he played at Vienna, receiving from the municipality the great gold medal of St. Salvator; from the Emperor the honorary title of ct.-virtuoso. 1829, Berlin; 1831, Paris; 1831, London. 1833–34, Paris; then retired to his villa at Parma. He lost 50,000 francs on a scheme to establish a gambling house with concert-annex at Paris, the gambling-license being refused. Though his earnings were enormous, he was not generous except spasmodically; he gave Berlioz $4,000 as a compliment for his "*Symphonie Fantastique*" (B. had writtten "*Harold in Italy*" for **P.'s** Stradivari viola). He m. the singer Antonia Bianchi, and he left his son Achille $400,000 (£80,000). He died of phthisis of the larynx. His technic was never equalled, and it provoked superstitious dread among his auditors, his ghoulish appearance aiding the impression. He was sometimes the charlatan and some of his effects were due to special tunings (scordatures), but his virtuosity has never been rivalled. C. 24 caprices for violin-solo; of which pf.-transcriptions were made by Schumann and Liszt; 12 sonatas for violin and guitar (op. 2); do (op. 3); 3 gran quartetti; concerto in E♭ (solo part in D, for a vln. tuned a semitone high); concerto in B min.; "*La Campanella,*" with Rondo à la clochette (op. 7); variations on many themes, "*Le Streghe,*" "*God save the King,*" "*The Carnival of Venice,*" etc.; concert Allegro "*Moto perpetuo*" (op. 12); a sonata with accomp. of vln., 'cello or pf., and studies, etc. Biog. by Fétis (Paris, 1851; Engl. London, 1852); A. Niggli (1882); O. Bruni (Florence, 1873).

Page, (1) **J.,** England, ca. 1750—London, 1812; tenor. (2) **Nathan Clifford,** b. San Francisco, Oct. 26, 1866; pupil of E. S. Kelley; at 21 c. an opera (prod. at San Francisco), incid. mus. for "*Moonlight Blossom*" (London, 1898), using Japanese themes; c. also an opera "*Villiers,*" a "*Caprice*" developing one 8-measure theme through 5 movements of an orch. suite; a "*Village Suite*" for orch., etc.

Paine (pān), **J. Knowles,** b. Portland, Me., Jan. 9, 1839; the first American composer of importance; pupil of Kotzschmar, at Portland, Haupt (cpt.), Fischer (singing), and Wieprecht (instr.), Berlin; gave org.-concerts in Berlin and American cities, then lived in Boston as organist West Church; 1862, teacher of mus. Harvard Univ., and organist at Appleton Chapel, Cambridge; since 1876, prof. of mus. and organist at Harvard; c. an opera (text and mus.) "*Azara*"; oratorio "*St. Peter,*" "*Centennial Hymn,*" with orch. (to

Digitized by Google

open the Philadelphia Exposition, 1876); "*Columbus March and Hymn*" (to open the Columbian Exposition, Chicago, 1893); mus. to Sophokles' "*Œdipus Tyrannus*" for male voices and orch. (prod. at Harvard, 1881); 3 cantatas with orch. "*The Realm of Fancy*," "*The Nativity*," "*Song of Promise*," 2 symphs. op. 23, in C min., and op. 34 in A ("*Spring symph.*"); 2 symph. poems, "*The Tempest*" and "*An Island Fantasy*"; overture to "*As You Like It*"; Domine Salvum with orch.; mass, with orch.; chamber-mus., vln.-sonata, etc.

Paisiello (pä-ē-sĭ-ĕl'-lō) (or **Paesiello**) (pä-ä-sĭ-ĕl'-lō), Taranto, Italy, May 9, 1741—Naples, June 3, 1816. At 5 studied at Jesuit sch. in Taranto with a priest Resta; later studied with Durante, Cotumacci and Abos, Cons. di S. Onofrio, at Naples; teacher there, 1759–61. He c. masses, etc., till a comic intermezzo (Cons. Theatre, 1763) won him a commission to c. an opera for the Marsigli Th., at Bologna, where his comic opera "*La Pupilla, ossio il Mondo alla Rovescia*," was prod. 1764. (Grove calls this work 2 operas.) In 12 years he prod. 50 operas mainly succ., though in rivalry with Piccinni and Cimarosa; these include "*Il Marchese di Tulipano*" (Rome, 1766); "*L'Idolo Cinese*" (Naples, 1767) and "*La Serva Padrona*" (Naples, 1769). He was notable also for his jealousy and devotion to intrigue. 1776–84, St. Petersburg, with a splendid salary and on invitation from Empress Catherine. Here he prod. 1776 "*Il Barbiere di Siviglia*," gaining such succ. that the later and better opera by Rossini was received as a sacrilege with great hostility at first; on his return from Russia he prod. at Vienna one of his best works, "*Il Re Teodoro*," and 12 symph. for Joseph II. 1784–99, cond. to Ferdinand IV. of Naples; and prod. various works incl. "*L'Olimpiade*" (1786) and "*Nina, o la Pazza per Amore*" (1789), "*La Molinara*" and "*Isingari in Fiera*." During the revolution 1799–1801, he won the favour of the Republican govt., also regained the favour of royalty at the Restoration, till Napoleon who had always admired him called him to Paris, 1802–03, as cond. Here P. lived in magnificence, lording it over Cherubini and Méhul. 1803–15, he was in Naples again as ct.-cond. In 1815, on the return of Ferdinand IV., he was reduced to a small salary; soon his wife died, and he shortly after. A composer of great prolificity, melodic grace and simplicity, his works are rarely heard now. He c. 100 operas, a Passion oratorio (Warsaw, 1784); 3 solemn masses, Te Deum for double chorus and 2 orch.; requiem with orch. (performed at his own funeral); 30 masses with orch., 40 motets, 12 symphs., and other things in proportion. Biog. by Le Seuer (1816), Quatremère de Quincy (1817), Schizzi (Milan, 1833), Villarosa (Naples, 1840).

Paix (pä'-ēx), **Jacob,** Augsburg, 1550—after 1590; organist and composer.

Paladilhe (păl-ä-dēl), **Émile,** b. June 3, 1844; studied with Marmontel (pf.), Benoît (org.) and Halévy (cpt.), Paris Cons.; won 1st prize for pf. and org., 1857; 1860, Grand prix de Rome, with the cantata "*Le Czar Ivan IV.*" (Opéra, 1860); from Rome, he sent an Italian opera buffa, an overture and a symph.; 1872, prod. the 1-act comic opera "*Le Passant*" (Op.-Com.) followed by 5 operas incl. the still pop. "*Patrie*" (Opéra, 1886; 1889, Hamburg, as "*Vaterland*"; 1895, Milan, as "*Patria*"); and c. also 2 masses, a symph., etc.

Palestrina (pä-lĕs-trē'-nä) (rightly **Giovanni Pierluigi Sante,** called **da Palestrina,** from his birthplace), Palestrina, near Rome, probably 1514 or 1515 (some say 1528 or 9)—Rome, Feb. 2, 1594. One of the most revered

Digitized by Google

names in music; he was b. of poor parents, little is known of his early life; he is said to have earned his living first as a church-singer; probably studied in Goudimel's sch., 1540, and was, 1544–51, organist at Palestrina, then magister puerorum (master of the boys), in the Cappella Giula, with title "maestro della cappella della Basilica Vaticana." He dedicated a book of masses to Pope Julius III., who, Jan., 1554, admitted him to the Pontifical Chapel as a singer, against the rules, P. having a wife and no voice. July 30, 1555, Paul IV. dismissed him with a pension of 6 scudi per month. This blow affected him so deeply (he had 4 children to support) that he suffered nervous prostration. On Oct. 1, however, the Pope appointed him cond. at the Lateran. 1560, he prod. his famous "*Improperia*" (v. D. D.) for Holy Week, with such succ., that the Pope secured them for the Sistine Chapel, where they have been performed on every Good Friday since. 1561, he took the better-salaried post of cond. at Santa Maria Maggiore. The Pope was determined to rid church-mus. of its astonishing secular qualities: first, the use of street-ballads, even when indecent, as *canti fermi*, many of the choir actually singing the words; and second, the riotous counterpoint with which the sacred texts and the secular tunes were overrun. The Council of Trent and a committee of 8 cardinals, considering the matter seriously, decided not to revolutionise church-music entirely, and in 1564 commissioned Palestrina, by this time famous, to write a mass which should reform, without uprooting, ecclesiastical polyphony. He wrote three, all noble, the third, the "*Missa papæ Marcelli*," winning the most profound praise. He was called "the saviour of music," and appointed composer to the Pontifical Chapel. 1571, he became and remained till death maestro of St. Peter's. He also composed for the "Congregazione del Oratorio" (v. NERI); taught in Nanini's sch., and was from 1581 maestro concertatore to Prince Buoncompagni. Pope Sixtus V. wished to appoint him maestro of the Sistine Chapel, but the singers refused to serve under a layman. He was, however, commissioned to revise the Roman Gradual and Antiphonal, by Pope Gregory XIII.; he pub. the "Directorium chori" (1582), the offices of Holy Week (1587), and the *Præfationes* (1588), but on the death of his pupil and assist. Giudetti, he was compelled to leave the work unfinished. A complete ed. of his works is pub. by Breitkopf and Härtel: Vols. i.–vii. contain 262 motets; Vol. viii., 45 hymns; Vol. ix., 68 offertories; Vols. x.–xxiv., 92 Masses; Vol. xxv., 9 Lamentations each in various arrangements in 3, 4, 5, 6, or 8 parts; Vol. xxvi., 17 Litanies, Motets and Psalms in 3–12 parts; Vol. xxvii., 35 Magnificats; Vol. xxviii., about 90 Italian (secular) Madrigals; Vol. xxix., 56 Church-Madrigals (Latin); Vol. xxx. (from colls. of 16th–17th cent.), 12 Cantiones sacræ, 12 Cant. profanæ, and 14 Cant.. sacræ; Vol. xxxi. (from archives of the Pontifical Chapel, etc.), 56 miscellaneous numbers, many doubtful, incl. 11, "Esercizi sopra la scala"; Vol. xxxii., 60 miscellaneous comp. incl. 8 Ricercari, Responses, Antiphones, etc.; Vol. xxxiii., Documents, Index, Bibliography, etc. Among his best masses are "*Æterna Christi munera*," "*Dies sanctificatus*," "*O sacrum convivium*," in 8 parts; "*Assumpta est Maria in cœlum*," "*Dilexi quoniam*," "*Ecce ego Joannes*," "*Papæ Marcelli*" in 6 parts; "*Tu es Petrus*" in 6 parts; these, the Motet "*Exaudi Domine*," 3 Lamentations, also selected Madrigals, Canzonets, etc., are pub. separately. Biog. by Baini (Rome, 1828); A. Bartolini (Rome, 1870); Bäumker (1877); Cametti (Milan, 1895).

Digitized by Google

Palestrina.

By W. J. Henderson.

PALESTRINA'S work in musical history was bringing order out of chaos in church-music, and setting the model for the loftiest purity of style. The music of the Church had become too complex through the extreme development of rigidly canonic writing. Palestrina, following the lead of some of his predecessors, who had begun to write in free counterpoint, showed how this new style could be made to yield the finest possible results in the composition of music for the mass, and other parts of the Roman ritual. By adhering to the ecclesiastical scales and avoiding chromatic progressions, by clinging to purely religious thought and excluding anything like passion, Palestrina produced works which have remained to this day the perfect model of church-music. ¶ The contrapuntal skill in his writing is masterly, but it never parades itself. Its most beautiful effects are produced with apparent spontaneity, and frequent chord harmonies of enchanting loveliness seem to be accidental. The Roman school of church-composers was founded by Palestrina, and his influence is even yet perceptible in the music of the Holy City. He has universally been accorded the position of the greatest of all church-composers.

Palffy, Count **Fd. von Erdöd,** Vienna, 1774–1840; amateur musician and operatic manager.

Pallavicini (päl-lä-vē-chē'-nē), (1) (or **Pallavicino**) **Benedetto,** Cremona —Mantua (?), after 1616; conductor and composer. (2) **Carlo,** Brescia, 1630—Dresden, 1688; conductor and dram. composer.

Pallo'ni, Gaetano, b. Camerino, Italy, Aug. 4, 1831; pupil of Cellini, Fermo; organist there, 1854; studied with Mabellini, Florence, where he lived as a singing-teacher and composer.

Palme (päl'-mĕ), **Rudolph,** b. Barby-on-Elbe, Oct. 23, 1834; pupil of A. G. Ritter; organist; R. Mus. Dir. and organist at Magdeburg; c. concert-fantasias with male chorus, sonatas, etc., for org.

Palm'er, Horatio Richmond, b. Sherburne, N. Y., April 26, 1834; pupil of his father and sister, and studied in New York, Berlin and Florence; at 18, began composing; at 20 chorus-cond.; 1857, teacher at Rushford Acad.; after the Civil War, Chicago; ed. "*Concordia*"; cond. various societies from 1873, cond. New Church Choral Union, giving concerts, sometimes with 4,000 singers; since 1877, Dean of the Chautauqua Sch. of Mus.; Mus. Doc. (Chicago Univ. and Alfred Univ.); pub. colls. and treatises.

Paloschi (pä-lŏs'-kē), **Giov.,** 1824—1892, member of the Milan firm of Ricordi.

Palot'ta, Matteo, Palermo, 1680—Vienna, 1758; ct.-composer and writer.

Paminger (pä'-mĭng-ĕr) (or **Pammigerus, Panni'gerus**), **Leonhardt,** Aschau, Upper Alsatia, 1484—Passau, 1567; composer.

Pan, one of the Greek gods; said to be inventor of the pipe.

Pan'ny, Jos., Kolmitzberg, Lower

Digitized by Google

Austria, 1794—Mayence, 1838; violinist, teacher and composer.

Panof'ka, H., Breslau, 1807—Florence, 1887; violinist, writer and composer.

Panseron (päñ-sŭ-rôñ), **Aug. Mathieu,** Paris, 1796—1859; writer of vocal methods, études, etc.; composer.

Paolucci (pä-ō-loot'-chē), **Giu.,** Siena, 1727—1777; conductor, theorist and composer.

Panthès (päñ-tĕs'), **Marie,** b. of French parents, at Odessa; pupil of Fissot, Paris Cons., taking 1st prize at 14.

Panzner (pänts'-nĕr), **K.,** b. Teplitz, Bohemia, March 2, 1866; pupil of Nicodé and Dräeseke; cond. at Sondershausen th.; 2 years later at Elberfeld; 1893; 1st cond. Leipzig city th.; 1899, cond. Philh. concerts, Bremen.

Pape (pä'-pĕ), **Jn. H.,** Sarstedt, near Hanover, July 1, 1789—Paris, Feb. 2, 1875; distinguished maker and improver of the piano; he inv. a transposing piano, introd. padded hammers, etc.

Papier (pä-pēr'), (1) **Louis,** Leipzig, 1829—1878; organist, singing-teacher and composer. (2) **Rosa,** b. Baden, near Vienna, 1858; mezzo-soprano; Imp. Op., Vienna; 1881, m. Dr. Hans Paumgartner.

Papillon de la Ferté (pä-pē-yôñ dŭ lä fĕr-tā'), (1) guillotined, Paris, 1793. 1777, Intendant of the "Ménus plaisirs," of Louis XVI.; Inspector "École royale de chant"; dir. of Opera. (2) His son was, 1814, Mus. Intendant-in-chief.

Papini (pä-pē'-nē), **Guido,** b. Camagiore, near Florence, Aug. 1, 1847; violinist; pupil of Giorgetti; début at 13; toured Europe; composer.

Papperitz (päp'-pĕ-rĕts), **Benj. Robt.,** b. Pirna, Saxony, Dec. 4, 1826; pupil of Hauptmann, Richter and Moscheles, Leipzig Cons., 1851; teacher of harm. and cpt. there; from 1868–69, also organist of Nikolaikirche there; 1882, R. Prof.; composer.

Paque (pāk), **Guil.,** Brussels, 1825—London, 1876; 'cello-virtuoso and teacher.

Paradies (or **Paradisi**) (pä-rä-dē'-ĕs, or dē'-sē), **P. Dom.,** Naples, 1710—Venice, 1792; pupil of Porpora; harps.-player and teacher, also dram. composer.

Paradis (pä-rä-dēs'), **Maria Theresia von,** Vienna, May 15, 1759—Feb. 1, 1824; a skilful blind organist and pianist for whom Mozart wrote a concerto; daughter of an Imperial Councillor; teacher of pf. and voice; c. an opera.

Parent (pä-räñ), **Charlotte Frances Hortense,** b. London, March 22, 1837; pianist; pupil of Mme. Farrenc, Paris Cons.; founded "École préparatoire au professorat," Paris; wrote a pf.-method (1872), etc.

Parepa-Rosa (pä-rä'-pä-rō'-zä) (née **Parepa de Boyescu**), **Euphrosyne,** Edinburgh, May 7, 1836—London, Jan. 21, 1874; daughter and pupil of Elizabeth Seguin, a singer; eminent soprano in opera and oratorio; her strong and sympathetic voice had a compass of 2½ octaves reaching to d''' (v. PITCH, D.D.); début at 16, Malta; 1865 m. Carl Rosa; toured Europe and America.

Par'ish-Al'vars, Elias, Teignmouth, Engl., Feb. 28, 1810—Vienna, Jan. 25, 1849; of Jewish descent; noted harp-virtuoso and composer.

Parisini (pä-rī-sē'-nē), **Federico,** Bologna, 1825—Jan. 4, 1891; theorist and dram. composer.

Parke, (1) **J.,** 1745—1829; Engl. oboist and composer. (2) **Wm. Thos.,** London, 1762—1847; bro. of above; oboist, composer and writer. (3) **Maria Hester,** 1775—1822; daughter of (1), singer, composer and writer.

Park'er, (1) **Jas. Cutler Dunn,** b. Boston, Mass., June 2, 1828; studied Leipzig Cons.; lives in Boston and Brookline; 1862, organist "Parker Club," vocal soc.; 1864–91, organist

Digitized by Google

Trinity Ch., and for years organist Händel and Haydn Soc.; prof. Boston Univ. Coll. of Mus., and Examiner N. E. Cons.; writer and transl.; c. "*Redemption Hymn*" (1877); cantata "*The Blind King*" (1886); "*St. John*," with orch.; oratorio, "*The Life of Man*"; church-services, etc. (2) **H.**, b. London, Aug. 4, 1845; pupil of Leipzig Cons., and of Lefort, Paris; singing-teacher and cond. London; wrote treatise "*The Voice*"; c. comic opera "*Mignonette*" (London, 1889); "*Jerusalem*," for bass-solo and chorus (Albert Hall, 1884); gavottes, etc., for orch.; pf.-pcs. (3) **Horatio Wm.**, b. Auburndale, Mass., Sept. 15, 1863; prominent American composer; pupil of his mother, later of Emery (theory), J. Orth (pf.), and Chadwick (comp.), Boston; organist Dedham and Boston; studied 1882–85 with Rheinberger (org. and comp.) and L. Abel (cond.), Munich; organist and prof. of mus. St. Paul's Sch., Garden City, New York; 1886, organist St. Andrew's, Harlem; 1888, Ch. of the Holy Trinity, N. Y.; since 1894, prof. of mus., Yale Univ.; 1899, cond. his notable oratorio "*Hora Novissima*" at Worcester (Engl.) Festival with great succ. (first given at Worcester (U. S. A.) Festival, 1893). Pub. coll. of org.-pcs.; c. oratorios, "*Hora Novissima*" (1893), and "*St. Christopher*" (1896); cantatas "*King Trojan*" (Munich, 1885), "*The Holy Child*," "*The Kobold*" and "*Harold Harfager*," prize-cantata, "*Dream King*" (1893); symph. in C.; concert-overture; heroic-overture "*Regulus*"; overture to "*Count Robert of Paris*," "*Cohal Mahr*," for bar.-solo and orch. (1893); "*Commencement Ode*," Yale Univ. (1895); McCagg prize chorus *a cappella* (1898); "*A Northern Ballad*" for orch. (1899), etc.

Park'inson, Elizabeth, b. Missouri; pupil of Mrs. Lawton, Kansas City, and Miolan Carvalho and de la Nux, Paris; début as "Dinorah," 1896; engaged at Opéra Comique, 1887; has sung there since and elsewhere.

Par'ratt, Sir **Walter,** b. Huddersfield, Feb. 10, 1841; at 7 sang in church; at 10 knew Bach's "*Well-tempered Clavichord*" by heart; at 11, organist Armitage Bridge; 1872 Magdalen Coll., Oxford; 1882, St. George's Chapel, Windsor; Mus. Bac., Oxon., 1873; 1883, organ-prof. R. C. M.; knighted 1892; 1893, Master of Mus. in Ordinary to the Queen; wrote articles; c. mus. to "*Agamemnon*" and "*Orestes*," "*Elegy to Patroclus*" (1883), anthems, org.-and pf.-pcs., etc.

Par'ry, (1) **J.**, Ruabon, N. Wales—Wynnstay, Oct. 7, 1782; Welsh bard, harper, and composer. (2) **J.** (called "Bardd Alaw," i. e., master of song), Denbigh, Feb. 18, 1776—London, April 8, 1851; clarinettist; cond. of the Eisteddfod for years; critic, teacher and composer in London; pub. colls., etc. (3) **J. Orlando,** London, 1810—E. Molesey, 1879; son of above; pianist, harpist, singer and composer. (4) **Jos.**, b. Merthyr Tydvil, Wales, May 21, 1841; the son of a labourer; at 10 worked in a puddling-furnace; 1854 emigrated to America with his family, but returned to Britain, won Eisteddfod prizes for songs, 1868 studied R. A. M. on a fund especially raised by Brinley Richards; 1871, Mus. Bac. Cambr.; prof. of music, Univ. Col., Aberystwith; 1878, Mus. Doc.; 1888, Mus. Lecturer at Cardiff; also Fellow R. A. M. C. 4 operas, cantatas "*The Prodigal Son*," "*Nebuchadnezzar*," and "*Cambria*"; "Druids' Chorus"; an orchestral ballade, overtures, etc. (5) Sir **Chas. Hubert Hastings,** b. Bournemouth, England, Feb. 27, 1848; eminent English composer; from 1861, while at Eton, pupil of G. Elvy (comp.), was pianist, organist, singer, and composer at the concerts of the Musical Soc. At 18,

Digitized by Google

while still at Eton, he took "Mus. Bac." at Oxford, wrote a cantata, "*O Lord, Thou hast cast us out*"; 1867, Exeter Coll., Oxford; founded "Univ. Mus. Club"; 1874, M. A.; studied with Bennett and Macfarren, and Dannreuther (pf.), and Pierson, Stuttgart. At 26 prod. "*Intermezzo religioso*," for strings (Gloucester Festival); 1883, Choragus of Oxford and Mus. Doc. Cantab.; do. Oxon, 1884, do. Dublin, 1891; 1894 dir. R. C. M.; 1898, knighted; 1902 made a baronet; active as lecturer and writer of essays and books incl. the notable "*Evolution of the Art of Music*"(1896). C. also 4 symphs.; symph vars.; overtures, "*To an Unwritten Tragedy*" and "*Guillem de Cabestanh*"; oratorios "*Judith*," "*Job*," "*King Saul*"; mus. to Aristophanes' "*Birds*" (1883), and "*Frogs*" (1892); and to "*Hypatia*" (1893); the following were prod. at prominent festivals: scenes from Shelley's "*Prometheus Unbound*," with orch. (Gloucester festival, 1880); "*The Glories of our Blood and State*"; "*Suite moderne*," "*Ode on St. Cecilia's Day*," "*L'Allegro ed Il Penseroso*," "*De profundis*," with 3 choirs and orch.; chamber-mus.; vln.- and pf.-sonatas, songs, etc.; "*Invocation to Music*"; Magnificat, in Latin.

Par'sons, (1) **Robt.,** Exeter, 1563—drowned Newark, 1569 (-70?); composer. (2) **J.,** d. 1623; probably son of above; organist and composer. (3) Sir **Wm.,** 1746—1817; master of King's Band and teacher. (4) **Albert Ross,** b. Sandusky, O., Sept. 16, 1847; noteworthy American teacher; pupil of F. K. Ritter, N. Y., and at Leipzig Cons.; later of Tausig, Kullak, Weitzmann and Würst, Berlin; 1871, New York; organist since 1885, Fifth Av. Presb. Ch.; translator, editor, and writer of various works; c. vocal quartets, songs, etc. (5) **E. A.,** pianist; from 1894 organist, Ch. of the Divine Paternity, N. Y.; c. pf.-concerto, etc.

Pasch (päsh), **Oskar,** b. Frankfort-on-Oder, March 28, 1844; pupil of R. Inst. for Church-mus. and the Acad. for Comp., Berlin; 1874, won the Michael Beer prize; wrote Psalm 130 with orch.; 1884, Royal Mus. Dir., organist and singing-teacher at Berlin; c. a symph., oratorios, etc.

Pascucci (päs-koot'-chē), **Giov. Cesare,** b. Rome, Feb. 28, 1841; c. comic operas and operettas in Roman dialect, 2 oratorios, etc.

Pasdeloup (pä-dū-loop), **Jules Étienne,** Paris, Sept. 15, 1819—Fontainebleau, Aug. 13, 1887; eminent cond.; pianist; pupil Paris Cons., 1847–50; pf.-teacher, and 1855–68, teacher of ensemble there; 1851, cond. famous concerts (known from 1861 as "concerts populaires"); v. succ. till 1884, when they fell before the popularity of Colonne and Lamoureux; a benefit festival brought him 100,000 francs ($20,000).

Pash'aloff, Victor Nikandrovitch, Saratoff, Russia, 1841—Kasan, 1885; composer.

Pas'more, H. Bickford, b. Jackson, Wis., June 27, 1857; pupil of J. P. Morgan (org. and harm.), of Jadassohn, Reinecke (pf.), Frau Unger-Haupt (voice), Leipzig and of W. Shakespeare and R. H. Cummings, London; lives in San Francisco as organist and prof. of singing; c. "*Conclave*" march, overture for orch. "*Miles Standish*," masses, etc.

Pasquali (päs-kwä'-lē), **Nicolò,** b. Italy—Edinburgh, 1757; writer and composer.

Pasqué (päs-kā'), **Ernst,** Cologne, 1821—Aisbach, 1892; barytone; director and writer.

Pasquini (päs-kwē'-nē), **Bdo., Massa** di Valdinevole, Tuscany, Dec. 8, 1637—Rome, Nov. 22, 1710; noted organist at San Maria Maggiore; pupil of Vittori and Cesti; teacher and composer of 2 operas, an oratorio, etc.

Pasta (päs'-tă) (née **Negri**), (1) **Giuditta,** Como, April 9, 1798—villa on

Digitized by Google

Lake Como, April 1, 1865; a noted Jewish singer; pupil of Asioli; début, 1815, but had no succ.; studied with Scappa, and reappeared with greatest succ. Her powerful voice (range a–d''', v. PITCH, D. D.) had always some irregularities, but her dramatic power was great and she invented embellishments with much skill; m. the tenor (2) **Pasta**, before 1816; she created "La Sonnambula" and "Norma" and earned a fortune.

Pastou (päs-too), **Étienne J. Bapt.**, Vigan, France, 1784—Ternes, near Paris, 1851; singing-prof. and writer.

Pa'tey, Janet Monach (née **Whytock**), London, 1842—Sheffield, 1894; alto.

Pa'ton, Mary Ann (Mrs. Wood), Edinburgh, 1802—Bucliffe Hall, near Wakefield, 1864; prominent soprano; m. tenor Jos. Wood, 1831.

Patti (păt'-tē), (1) **Carlotta**, Florence, 1840—Paris, June 27, 1889; eminent concert colorature-soprano; pupil of her father, (2) **Salvatore P.**, a tenor, and her mother, (3) **Caterina** (née **Chiesa**), a soprano. (4) **Adelina (Adela Juana Maria)**, b. Madrid, Feb. 10, 1843: one of the most eminent colorature-singers in history; sister of (1), and like her a pupil of her parents; sang in public as a mere child; then studied with Max Strakosch (husband of her sister Amelia); début, at 16, New York, Nov. 24, 1859, as "Lucia" (under the stage-name "the little Florinda"); 1861, London, Covent Garden; 1862, Paris Th. Italien; 1868, m. the Marquis de Caux. After making the world her own, she now sings only infrequently in concerts, and lived till recently at her villa Craig y Nos, in Wales. 1886, m. and toured with the tenor Nicolini (d. 1898); 1899, m. a Swedish nobleman, Baron Cederström. (3) **Carlo**, Madrid, 1842—St. Louis, Mo., March, 1873; bro. of above; violinist.

Pat'tison, J. Nelson, b. Niagara Falls, N. Y., Oct. 22, 1845; pianist; pupil of Liszt, Thalberg, Henselt and von Bülow (pf.), and Haupt (harm.); toured U. S. as pianist with Parepa Rosa, etc.; c. symph. for orch. and military band "*Niagara*"; concert overture, etc.

Patzold (păt'-tsôlt), **Hn.**, Neudorf, Silesia, 1822—Königsberg, 1861; conductor and composer.

Pauer (pow'-ĕr), (1) **Ernst**, b. Vienna, Dec. 21, 1826; noted pianist; son of a prominent Lutheran clergyman; pupil of Th. Dirza, W. A. Mozart, Jr. (pf.), and Sechter (comp.), later of Fr. Lachner, Munich; 1847–51, dir. mus. societies at Mayence; 1851, London; 1859, prof. at the R. A. M.; in 1861, gave historical performances of clavecin and pf.-mus.; 1866, pianist to Austrian Court; 1867, prof. at the Nat. Training Sch.; 1883, R. C. M.; since 1870, lecturer; toured U. S.; ed. the classics; pub. mus. primers, colls. of old clavier-works, and many didactic works; c. a quintet, vln. arrangements of symphs., etc. (2) **Max.**, b. London, Oct. 31, 1866; son and pupil of above; then studied with Lachner, Carlsruhe; 1887, pf.-prof. Cologne Cons.; 1893, chamber-virtuoso to the Grand Duke of Hesse; since 1897, prof. Stuttgart Cons.; 1898, made prof. by the King of Würtemberg; pub. pf.-pieces.

Paul (powl), **Oscar**, Freiwaldau, 1836—Leipzig, 1898; professor and theorist.

Paumann (pow'-măn), **Konrad**, b. (blind) Nürnberg, ca. 1410—Munich, Jan. 25, 1473; c. the oldest extant book of org.-pcs.

Paumgartner (powm'-gärtnĕr), Dr. **Hans**, 1844—Vienna, May 23, 1893; pianist; critic and composer.

Paur (powr), (1) **Emil**, b. Czernowitz, Bukovina, Aug. 29, 1855; noted conductor; pupil of his father; at 8 he played vln. and pf. in public; studied with Dessoff (comp.) and Hell-

Digitized by Google

mesberger (vln.) Vienna Cons. (fellow pupil with Nikisch and Mottl); graduated with first prizes; 1870, first vln. and assist.-soloist in ct.-opera orch.; 1876, cond. at Cassel; later Königsberg; 1880, 1st ct.-cond. Mannheim; 1891, cond. Leipzig City Th.; 1893–98, cond. Boston (U. S. A.) symph. Orch. (vice Nikisch); 1898, New York Philh. Concerts (vice Seidl); 1899, dir. of the Nat. Cons., N. Y. (vice Dvořák); 1900, cond. German opera of the Met. Op.; c. a vln.-concerto, string-quartet, vln.-sonata, pf.-pcs., songs. (2) **Maria** (née **Burger**), Gengenbach, Black Forest, 1862—New York, 1899; wife of above; pianist; pupil Stuttgart Cons., Leschetizky and Essipoff, Vienna.

Pauwels (pow'-vĕls), **Jean Engelbert,** Brussels, 1768—1804; violinist, conductor and dram. composer.

Pavesi (pă-vā'-sē), **Stefano,** Crema, 1779—1850; dram. composer.

Pax'ton, Stephen, d. 1787; Engl. composer.

Payer (pī-ĕr), **Hieronymus,** Meidling, near Vienna, 1787—Wiedburg, near Vienna, 1845; conductor and dram. composer.

Peace, Albert Lister, b. Huddersfield, Engl., Jan. 26, 1844; prominent organist; pupil of Horn and Parratt; 1875, Mus. Doc. Oxon; 1873, organist Glasgow cath.; 1897, of St. George's Hall, Liverpool (vice Best); c. Psalm 138 with orch., org.-music.

Pearce, (1) **Stephen Austen,** London, Nov. 7, 1836—April 9, 1900; pupil of J. L. Hopkins; Mus. Doc. Oxford, 1864, same year U. S. and Canada; then organist 2 London churches; 1872, vocal-teacher, Columbia Coll., N. Y., and lecturer Peabody Inst. and Johns Hopkins Univ., Baltimore; 1879–85, organist Collegiate Church, N. Y.; writer and composer of a 3-act opera, a children's opera, an oratorio and a church-cantata in strict fugal style (prod. at Oxford), overture, etc. (2) **Chas. Wm.,** b. Salisbury, England, Dec. 5, 1856; pupil of Ayluard, Hoyte, Read and Pront; 1881, Mus. Bac., 1884 Mus. Doc., Cambridge. From 1871 organist various London churches. 1882 Prof. of Trinity College; co-editor, organist and choir-master; wrote various text-books, and c. an oratorio.

Pear'sall, Robt. Lucas De, Clifton, Engl., 1795 — Schloss Wartensee, Lake of Constance, 1856; writer and composer.

Pearson. Vide PIERSON.

Pease (pēz), **Alfred Humphries,** Cleveland, U. S. A., 1838—St. Louis, 1882; pianist and composer.

Pedrell (pā'-dhrĕl), **Felipe,** b. Spain, ca. 1835; lives in Madrid; 1894, prof. of Mus. History and Æsthetics, Royal Cons., Madrid; editor, critic, lexicographer and writer; c. 2 operas, symphonic "*Scene*," a mass, etc.

Pedrotti (pā-drôt'-tē), **Carlo,** Verona, Nov. 12, 1817—suicide, Oct. 16, 1893; conductor and composer of 16 operas, etc.

Pellegrini (pĕl-lā-grē'-nē), (1) **Felice,** Turin, 1774—Paris, 1832; basso-buffo and composer. (2) **Giulio,** Milan, 1806—Munich, 1858; basso-serio.

Pelletan (pĕl-tăñ), **Fanny,** Paris (?), 1830—1876; singer and writer.

Pembaur (păm'-bowr), **Jos.,** b. Innsbruck, May 23, 1848; studied Vienna Cons., later at Munich R. Sch. of Mus.; since 1875 dir. and headmaster, Innsbruck Mus. Sch.; prod. v. succ. opera "*Zigeunerleben*" (1898), choral works with orch.; symph. "*Im Tyrol*," etc.

Peña y Goni (păn'-yă ē gō'-nē), **Antonio,** San Sebastian, Spain, 1846—Madrid, 1896; critic and composer.

Pen'field, Smith Newell, b. Oberlin, Ohio, April 4, 1837; pupil of Jas. Flint, New York, and of Leipzig Cons.; also studied in Paris; founded Savannah (Ga.) Cons., and Mozart Club; also "Arion" Cons., Brook-

Digitized by Google

lyn, N. Y.; since 1882, lives in New York; organist Broadway Tabernacle; 1884, Mus. Doc. Univ. of the City of N. Y.; 1885, pres. of the M. T. N. A.; c. psalm 18, with orch.; overture, etc.

Pen'na, Lorenzo, Bologna, 1613—Imola, 1693; conductor and composer.

Pentenrieder (pĕn'-tĕn-rē-dĕr), **Fz. X.,** Kaufbeuren, Bavaria, 1813—Munich, 1867; organist and dram. composer.

Pepusch (pā'-poosh), **John Chr. (Jn. Chp.),** Berlin, 1667—London, July 20, 1752; violinist, composer and writer; pupil of Klingenberg and Grosse; held a position at the Prussian Court, but 1697 seeing the king kill an officer without trial he went to London. 1710 founded the famous "Academy of Antient Music;" 1712 organist and composer to Duke of Chandos (succeeded by Händel), dir. Lincoln Inn's Theatre, for which he c. 4 masques, the music to the enormously pop. "*Beggar's Opera*," etc.; 1730 m. de l'Épire, the singer.

Perabo (pā'-rā-bō), **(Jn.) Ernst,** b. Wiesbaden, Germany, Nov. 14, 1845; at 7 brought to New York; pupil of his father; then of Moscheles and Wenzel (pf.), Papperitz, Richter, and Hauptmann (harm.), and Reinecke (comp.), Leipzig Cons.; returned to America, 1865; succ. concert-pianist; lives in Boston as teacher and pianist; c. arrangements, etc.

Per'cy, J., d. 1797; Engl. composer of ballads, incl. "*Wapping Old Stairs.*"

Pereira (pā-rā'-ē-rā), (1) **Marcos Soares,** Ciminha, Portugal—Lisbon, Jan. 7, 1655; c. a mass, etc. (2) **Domingos Nuñes,** Lisbon—Camarate, near Lisbon, 1729; cond. and composer.

Perepelitzin (pā-rĕ-pĕ-lēt'-shēn), **Polycarp de,** Odessa, Dec. 14, 1818; Russian colonel; pupil of Lipinski (vln.); writer and composer.

Perez (pā'-rĕth), **Davide,** of Spanish parents, Naples, 1711—Lisbon, 1778; cond. at Palermo Cath.; 1752, ct.-cond., Lisbon; rival of Jomelli as c. of operas, incl. "*Demofoonte*"; c. also notable church-mus.

Perfall (pĕr'-fäl), **K.,** Freiherr ant, b. Munich, Jan. 29, 1824; studied mus. with Hauptmann, Leipzig; 1854–64 founded and cond. the still succ. "Oratorio Soc."; in 1864, Intendant ct.-mus.; 1867–1893, Intendant Ct.-Th.; writer and composer of 4 operas, 3 fairy cantatas, etc.

Perger (pĕr'-gĕr), **Richard von,** b. Vienna, Jan. 10, 1854; pupil of Brahms; 1890–95, dir. and cond. Rotterdam Cons.; 1895, cond. "Gesellschaftsconcerte," Vienna; prod. (text and mus.) succ. comic opera "*Der Richter von Granada*" (Cologne, 1889), a vaudeville, vln.-concerto, etc.

Pergolesi (pĕr-gō-lā'-sē), **Giov. Bat.,** Jesi, Papal States, Jan. 4, 1710—(of consumption) Pozzuoli, near Naples, March 16, 1736; eminent composer. At 16 entered the Cons. dei Poveri di Gesù Cristo, Naples, and studied with de Matteis (vln.), Greco (cpt.), Durante, and Feo (cpt.). He speedily won attention by novel harmonies and threw off contrapuntal shackles early. His last student-work, the biblical drama "*San Guglielmo D'Aquitania*" (prod. with comic intermezzi at the convent of S. Agnello Maggiore, Naples, 1731) shows the beginnings of vivid and original fancy. He prod. at Naples in 1731, the excellent and novel opera "*Sallustia*," and the intermezzo "*Amor Fa l'Uomo Cieco*," which had no succ., while the opera seria "*Ricimero*" was a distinct failure. But he found a patron in the Prince of Stigliano, for whom he wrote 30 terzets for vln. with bass; he was commissioned to compose a solemn mass for Naples, which was performed after the earthquake of 1731, as a votive offering to the patron saint of the city. It brought him immediate fame. After four stage-works, prod.

Digitized by Google

in 1732 the intermezzo "*La Serva Padrona*" (Naples, 1733); won him note as a dramatic composer and has served as a model of comic operas since; it has only 2 characters and the accompaniment is a string-quartet with occasional support of horns. His subsequent 6 operas were received without interest (except for the intermezzo to "*Adriano*" first given as "*Livietta e Tracollo*" and later as "*La Contadina Astuta*)," though after his death they were revived with immense enthusiasm, and their harmonic novelty, sweetness, delicacy and melodic charm were recognised, "*La Serva Padrona*" and "*Il Maestro di Musica*" becoming standards in France. Of the failure of "*L'Olimpiade*," v. DUNI. Irregular habits due to regular disappointments undermined Pergolesi's constitution, and he died of consumption at the baths of Pozzuoli, finishing five days before his death his masterpiece, the celebrated "*Stabat Mater*" for soprano and alto with string orch. and org. He c. also 3 masses with orch.; Dixit for double chorus and orch.; a Kyrie cum gloria; a Miserere, and a Laudate with orch., etc.; an oratorio, "*La Natività*," a cantata "*Orfeo*" for solo voice and orch.; a cantata, "*Giasone*"; 6 cantatas with string-accomp.; 30 trios, etc. Biog. by Blasis (1817); Villarosa (1831).

Peri (pā'-rē), (1) **Jacopo** (called "**Il Zazzerino**," i.e., the long-haired), Florence, ca. 1560—ca. 1630; of noble birth; pupil of Malvezzi; court-cond. at 3 successive courts; an enthusiast in everything classic, he haunted the salons of Count Bardi and Corsi, where he joined the attempt at revival of Greek musical recitative, with Caccini and Corsi; he set to mus. Rinuccini's text of "*Dafne*"; this was doubtless the first opera ever written; its effort at reproducing the supposed manner of Æschylos, Sophokles, etc., was called "stile rappresentativo"; the opera was given only once, and privately at Bardi's house, but it won Peri a commission to set Rinuccini's text "*Euridice*" for the wedding of Maria de' Medici and Henry IV. of France (1600); an ed. of his works was pub. 1603, incl. madrigals, etc. (2) **Achille**, Reggio d'Emilia, Italy, 1812—1880; conductor and dram. composer.

Perisine. Vide LA RUE.

Perk'ins, (1) **Wm. Oscar,** Stockbridge, Vt., May 23, 1831—Boston, 1902; pupil of Wetherbee, Boston, and of G. Perini, Milan; 1879, Mus. Doc., Hamilton Coll.; lives in Boston as teacher and composer. (2) **H. Southwick,** b. Stockbridge, Vt., March 20, 1833; bro. of above; graduate, 1861, Boston Mus. Sch.; 1890, founded Chicago Nat. Coll. of Mus.; cond. many festivals and conventions; 1875, studied with Wartel at Paris and Vannuccini, Florence; ed. colls. and composed. (3) **Julius Edson,** Stockbridge, 1845—Manchester, Engl., 1875; bro. of above; bass; 1874, m. Marie Roze (later Mrs. Mapleson).

Perne (pärn), **Fran. L.,** Paris, 1772—May 26, 1832; pupil of Abbé d'Haudimont (harm. and cpt.); 1792, chorus-singer at the Opéra; 1799, double-bass player in the orch.; 1801, prod. a grand festival mass; the next year he c. a triple fugue to be sung backwards on reversing the page; 1811, prof. harm. at the Cons.; 1816, Inspector Gen.; 1819, libr.; 1822, retired to an estate near Laon; he returned to Paris a few weeks before he died; he was indefatigable in research, and an authority on Greek notation, the troubadours, etc.; writer and composer.

Perosi (pā-rō'-sē), Don **Lorenzo,** b. Tortona, Italy, Dec. 23, 1872; a young priest and organist who has attracted much attention by his sacred mus., though critics are divided as to its value; it aims to use mod-

Digitized by Google

ern resources and ancient principles; pupil of Saladino, Milan Cons.; 1894, of Haberl's Domchorschule, Ratisbon; 1895, cond. at Imola; from 1897, at San Marco, Venice; his sacred trilogy "*La Passione di Cristo*" (a, "*La Cena del Signore*"; b, "*L'Orazione al Monte*"; c, "*La Morte del Redentore*"), Milan, 1897, at the Ital. Congress for Sacred Mus., created a sensation, and has been widely performed; 1898, Pope Leo XIII. made him honorary *maestro* of the Papal Choir; c. also 15 masses; c. also oratorios, "*La Transfigurazione del Nostro Signore Gesù Cristo*" (1898), "*La Risurrezione di Lasaro*" (Venice, July 27, 1898, in La Fenice Th., by special permission), "*Il Natale del Redentore*" (Como, 1899); "*Mosè*" (Rome, 1902).

Perotī'nus, Magnus, Magister; 12th cent. composer; conductor at Nôtre-Dame, Paris. (Coussemaker.)

Perotti (pā-rôt'-tē), **Giov. Ag.,** Vercelli, 1760—Venice, 1855; writer and composer.

Perrin (pĕr-răn), **Pierre** (called *l'abbé*, though never ordained), Lyons, ca. 1620—Paris, 1675; librettist of the first French operas.

Perron (pĕr'-rōn), **Karl,** b. Frankenthal, June 3, 1858; barytone; studied with Hey and Hasselbeck and Stockhausen; concert-début, 1880; 1884–91, Leipzig City th.; then at Dresden ct.-opera.

Per'ry, (1) **G.,** Norwich, 1793—London, 1862; director and composer. (2) **Edw. Baxter,** b. Haverhill, Mass., Feb. 14, 1855; pianist; blind from an early age; pupil of J. W. Hill, Boston; later of Kullak, Clara Schumann, Pruckner and Liszt; played before the German Emperor; in 10 years he gave 1,200 concerts in America; originated the "lecture-recital"; c. fantasia "*Loreley*," "*The Lost Island*," etc., for piano.

Persiani (pĕr-sĭ-ä'-nē), (1) (née **Tacchinardi**) (täk-kĭ-när'-dē), **Fanny,** Rome, Oct. 4, 1812—Passy, near Paris, May 3, 1867; daughter and pupil of the tenor-singer Nicolà T.; one of the most noted and succ. coloratur-sopranos of the century; lacking in appearance and possessed of a faulty voice, she compelled homage by her perfect technic; in 1830 she m. (2) **Giuseppe Persiani** (1804—1869), a composer of operas.

Persuis (pĕr-swēs), **Louis Luc Loiseau de,** Metz, 1769—Paris, 1819; violinist, conductor, prof. and comp.

Perti (pĕr'-tē), **Jacopo A.,** Bologna, June 6, 1661—April 10, 1756; one of the chief 17th cent. composers of operas; pupil of Padre Franceschini; at 19 prod. a mass; church-conductor and composer of oratorios, etc., also 21 operas.

Pescetti (pā-shĕt'-tē), **Giov. Bat.,** Venice, 1704—(probably) 1766; organist and dram. composer.

Peschka-Leutner (pĕsh'-kä-loit'-nĕr), **Minna,** Vienna, 1839—Wiesbaden, 1890; soprano.

Pessard (pĕs-săr), **Émile Louis Fortuné,** b. Montmatre, Seine, May 28, 1843; pupil of Paris Cons.; won 1st harm. prize; 1866, Grand Prix de Rome, with cantata "*Dalila*" (Opéra, 1867); 1878–80, inspector of singing, Paris schools; 1881, prof. of harm. at the Cons.; dir. of mus. instruction in the Legion of Honour; since 1895, critic; prod. 10 comic operas and operettas, incl. "*Le Capitaine Fracasse*" (Th. Lyr., 1878); c. also masses, etc.

Pes'ter-Pros'ky, (1) **Bertha,** b. Frankfort-on-Main, March, 1866; soprano there, then Berlin in operetta; studied with Frau Dreyschock and reappeared as dramatic soprano; 1894 m. the harpist (2) **Reinhold Pester** and toured with him; 1899 at Cologne City Theatre.

Peters (pā'-tĕrs), (1) **Carl Fr.,** Leipzig pub. firm, founded 1814 by C. F. Peters; 1893, a large library was opened to the public as the "Bibliothek Peters." (2) **Max Abraham,** is, since 1863, sole proprietor.

Digitized by Google

Petersen (pā'-tĕr-zĕn), (1) **Peter Nikolaus,** Bederkesa, 1761—Hamburg, 1830; player on, improver of, and composer for, the flute. (2) **Margarete,** b. Amager, near Copenhagen, Oct. 1, 1869; alto; pupil of Geistingers and Schytte; toured and lives in Copenhagen.

Petersilea (pā'-tĕr-sē'-lā-ă), **Carlyle,** b. Boston, Mass., Jan. 18, 1844; pianist and teacher; pupil of his father, and at Leipzig Cons., winning the Helbig prize for pf.-playing; toured Germany with succ.; lives in Boston; est. 1871 "The Petersilea Acad. of Mus."; 1886, teacher New Engl. Cons.; 1884 studied with Liszt at Weimar, and gave a concert at the Singakademie, Berlin; pub. pf.-studies.

Petit, Adrien. Vide COCLICUS.

Petrejus (pā-trā'-yoos), **Jns.,** Langendorf, Franconia—Nürnberg, 1550; mus.-printer.

Petrella (pā-trĕl'-lä), **Errico,** Palermo, Dec. 10, 1813—in poverty, Genoa, April 7, 1877; v. succ. Italian composer of operas, rivalling Verdi's popularity, "*Marco Visconti*" and "*La Contessa d'Amalfi*" most succ.; pupil of Saverio del Giudice (vln.) and Naples Conservatorium.

Petri (pā'-trē), (1) **Jn. Samuel,** Sorau, 1738—Bautzen, 1808; cantor and writer. (2) **H.,** b. Zeyst, near Utrecht, April 5, 1856; violinist; pupil of David; 1882–89 leader Gewandhaus Orch. with Brodsky, then leader Dresden Ct.-orch.; composer.

Petrini (pā-trē'-nē), **Fz.,** Berlin, 1744—Paris, 1819; harpist and theorist.

Petrucci (pā-troot'-chē), **Ottaviano dei,** Fossombrone, June 18, 1466—May 7, 1539, inv. of mus.-printing with movable types; in 1498 received from the Council of the Republic of Venice a 20 years' monopoly of mus.-printing by his method; 1511–23 at Fossombrone with a 15 years' privilege for the Papal States; his method, which required 2 impressions, one of the lines, one of the notes, was beautifully managed and specimens are valuable; he publ. many of the most important comps. of his time and of previous composers.

Petrus de Cruse (Pierre de la Croix) (pā-troos dŭ krūz or pĭ-ār dă lä krwă), of Amiens; a 13th cent. writer. (Coussemaker.)

Pe'trus Platen'sis. Vide LA RUE.

Petschke (pĕtsh'-kĕ), Dr. **Hn. Theobald,** Bautzen, 1806—Leipzig, 1888; director and composer.

Petsch'nikoff, Alex., b. Jeletz, Russia, Feb. 8, 1873; violinist; pupil Moscow Cons.; at 10 entered Moscow Cons. and took prize; toured Europe with great succ., 1895–96; America, 1899; lives in Berlin.

Pet'tit, Walter, b. London, March 14, 1836; pupil R. A. M.; 'cellist, Philh. orch. and in the court band.

Petzmayer (pĕtsh'-mī-ĕr), **Jn.,** b. Vienna, 1803; zither virtuoso.

Petzold (pĕt'-tsôlt), (1) **Chr.,** Königstein, 1677—Dresden, 1733; ct.-organist and composer. (2) (or **Petzhold**), **Wm. Leberecht,** b. Lichtenhain, Saxony, 1784; piano-maker. (3) **Eugen K.,** Ronneburg, Altenburg. 1813—Zofingen, Switz., 1889; director and organist.

Pevernage (pŭ-vĕr-năzh), **André** (or **Andreas**), Courtray, Belgium, 1543—Antwerp, 1591; choirm. Nôtre-Dame and composer.

Pezel (pā'-tsĕl) (**Peze'lius Jn.**), town-musician at Bautzen and Leipzig; writer and composer 1674.

Pezze (pĕd'-zĕ), **Ales.,** b. Milan, 1835; 'cellist; in London from 1857; pupil Merighi.

Pfeiffer (pfīf'-fĕr), **K.,** 1833 (?)—Vienna, 1897; dram. composer. (2) (pfĕf-fā), **Jean Georges,** b. Versailles, Dec. 12, 1835; pianist; pupil of Maleden and Damcke; 1862 début; won Prix Chartier for chamber-mus.; critic; member of the firm of Pleyel, Wolff et Cie., Paris; c. a symph., a symph. poem, "*Jeanne*

Digitized by Google

d'Arc"; pf. concertos, 3 operettas, oratorio "*Hagar*," etc.

Pfeil (pfīl), H., b. Leipzig, Dec. 18, 1835; since 1862, ed. "*Sängerhalle*" (the organ of the Sängerbund); c. male choruses.

Pfitzner (pfĭts'-nĕr), **Hans Ehrich**, b. Moscow, May 5, 1869; pupil of Hoch Cons., Frankfort; 1892–93, teacher of pf. and theory, Coblenz Cons.; 1894–95, asst.-cond. City Th., Mayence; and prod. his succ. mus. drama "*Der arme Heinrich*" (Mayence, 1895); also incid. mus. to Ibsen's "*Festival on Solhaug*"; 1897–98, teacher in Stern Cons., Berlin; c. scherzo for orch.; ballad "*Herr Oluff*" for bar. and orch. (Crefeld, 1902); pf.-trio, etc.

Pflughaupt (pflookh'-howpt), (1) **Robt.**, Berlin, 1833 — Aix-la-Chapelle, 1871; pianist and composer. (2) **Sophie** (née **Stschepin**), Dünaburg, Russia, 1837—Aix-la-Chapelle, 1867; pianist.

Pfohl (pfōl), **Fd.**, b. Elbogen, Bohemia, Oct. 12, 1863; critic; studied mus. at Leipzig (1885); c. an orch. suite, etc.

Pfundt (pfoont), **Ernst Gotthold Benj.**, Dommitzsch, near Torgau, 1806—Leipzig, 1871; tympanist; inv. the "machine-head;" wrote method for kettle-drum.

Phalèse (fă-lĕz'), **P. (Petrus Phalesius)**, b. Louvain, ca. 1510; 1545, est. a mus.-publishing business; 1579 removed to Antwerp, as "Pierre Phalèse et Jean Bellère."

Phelps, Ellsworth C., b. Middletown, Conn., Aug. 11, 1827; self-taught; at 19 organist; from 1857, Brooklyn; teacher in pub. schools for 30 years; c. 2 comic operas; symphs. "*Hiawatha*," and "*Emancipation;*" 4 symphonic poems; Psalm 145, with orch., etc.

Philidor (rightly **Danican**) (fē-lĭ-dôr or dă-nĭ-kăn). A famous French family called usually **Danican-Philidor**, the name Philidor being taken from a remark of the King comparing **Jean D.** with his favourite oboist Philidor. There seem to have been two named **Michel**, (1) the first, b. Dauphine—d. Paris, ca. 1650, the oboist whom the King praised; the other (2) **Michel**, d. 1659, ct.-mus. (3) **Jean**, d. Paris, Sept. 8, 1679, in the King's military band. (4) **André D.-P.** (l'aîné), b. Aug. 11, 1730; cromorne-player, and composer. He had 16 children. (5) **Jacques** (le cadet), Paris, 1657—Versailles, 1708; bro. of (4), oboist, etc., favourite of Louis XIV.; c. military music, etc.; he had 12 children, four of whom were musicians, the best known being (6) **Pierre**, 1681—1731; flutist; c. suites, etc., for flutes. (7) **Anne**, Paris, 1681 — 1728; eldest son of (4); flute-player, and conductor; before he was 20, prod. operas at court. (8) **Michel**, b. Versailles, 1683, 2nd son of (4); a drummer. (9) **Fran.**, Versailles, 1689—1717(18 ?), 3rd son of (4); oboist and bass-violist; c. flute-pcs. (10) **Fran. André**, Dreux, Sept. 7, 1726—London, Aug. 31, 1795; last and greatest of the family, the youngest son of (4); remarkable chess-player of European fame; musical pupil of Campra. At 30 he suddenly began to prod. operas with great succ., his best works being the following (among 25 notable for orch. and harm. brilliance): "*Le Diable à quatre*" (Op.-Com., 1756); "*Le Maréchal*" (1761), performed over 200 times; "*Le Sorcier*" and "*Tom Jones*" (only 8 weeks apart, in 1704; the latter containing the then novelty of an unaccompanied quartet); the grand opera, his best work, "*Ernelinde*," 1767 (revised, 1769, as "*Sandomir*"). Biog. by Allen (Philadelphia, 1863). He had four sons all ct. mus.: (11) **Pierre**, Paris, 1681—1740(?); oboist, flutist and violist; c. suites and prod. a pastorale at court. (12) **Jacques**, 1686—1725, oboist. (13) **François**, 1695—1726, oboist. (14) **Nicolas**, 1699 — 1769; played the serpent, etc.

Digitized by Google

Phil'ipp, Isidor (Edmond), b. Pesth, Sept. 2, 1863; pianist; a naturalised French citizen; came to Paris as a child; at 16 pupil of Georges Mathias, at the Cons.; won 1st. pf.-prize, in 1883; studied with Saint-Saëns, Stephen Heller, and Ritter; played with succ. in European cities; est. concerts (with Loeb and Berthelier), producing modern French chamber-comps.; reorganised the "Société des instr. à vent"; cofounder and pres. of the "Soc. d'Art"; pub. a "*Suite fantastique*," a "*Rêverie mélancolique*," a "*Sérénade humoristique*," for orch., etc.

Philippe, (1) **de Caserte.** Vide CASERTA. (2) **de Mons.** Vide MONTE. (3) **de Vitry.** Vide VITRY.

Phil'ipps, (1) **Peters** (or **Petrus Philip'pus, Pietro Filip'po**), England, ca. 1560—April, 1625; organist and composer. (2) **Arthur,** b. 1605, organist at Oxford, prof., and composer. (3) **Henry,** Bristol, 1801—Dalston, 1876; bass-barytone. (4) **Wm. Lovell,** Bristol, 1816—1860; 'cellist and composer. (5) **Adelaide,** Stratford-on-Avon, 1833—Carlsbad, 1882; noted contralto, taken to America as a child; pupil of Garcia; début, Milan, 1854.

Philomath'es, Wenzeslaus (called "de Novadomo," because born at Neuhaus, Bohemia), pub., 1512, a treatise.

Philp (filp), **Elizabeth,** Falmouth, 1827—London, Nov. 26, 1885; singer and writer.

Phil'pot, Stephen Rowland, living Engl. composer; pupil of Macfarren, R. A. M., c. operas (not prod.), etc.

Piatti (pē-ăt'-tē), (1) **Carlo Alfredo,** Bergamo, Jan. 8, 1822—Bergamo, July 19, 1901; 'cello-virtuoso (son of a violinist, (2) **Antonio P.,** d. Feb. 27, 1878); pupil of his grand-uncle, Zanetti, and of Merighi, Milan Cons.; début, Milan, 1838; at 7 had played in an orch., 1849, 1st 'cello It. opera, London; from 1859 at Monday and Saturday Pop. Concerts of chamber-mus.; pub. a method for 'cello, 2 'cello-concertos, vocal mus. with 'cello obbligato, etc.

Piccinni (or **Piccini** or **Picinni**) (pĭt-chĭn'-nē), (1) **Nicolà,** Bari, Jan. 16, 1728—Passy, near Paris, May 7, 1800; operatic composer, famous as a rival of Gluck. Son of a musician who opposed his tastes. The Bishop of Bari recognising his talent and irrepressible passion for music overcame opposition, and at 14 he entered the Cons. di San Onofrio, Naples, remaining for 12 years, as favourite pupil of Leo and Durante. He entered into competition with the popular Logroscino, and prod. the v. succ. opera-buffa "*Le Donne Dispettose*" (1754), followed by (1755) "*Gelosia per Gelosia*" and "*Il Curioso del suo proprio Danno*"; which had the unprecedented run of four years, "*Alessandro nelle Indie*" (Rome, 1758), and "*Cecchina Zitella, o La Buona Figliuola*" (Rome, 1760), the most success. work of its kind in Europe, though written in 3 weeks, were hailed as masterworks. His new dramatic fervour and his extended duets and varied finales gave him such prestige that he is said to have c. 133 dramatic works, incl. "*Il Re Pastore*"(1760); "*L'Olimpiade*" (1761) previously though less succ. set by Pergolesi, Galuppi and Jomelli; revised 1771; "*Berenice*" (1764); "*Le Cecchina Maretata*" (1765); "*Didone abbandonata*"(1767); "*Antigone*" (1771). 1773, the Roman public favoured his pupil Anfossi, and hissed one of P.'s operas, which prostrated him with grief; on recovering he regained favour with "*I Viaggiatori.*" In response to flattering invitations in 1776 he removed with his family to Paris, spent a whole year learning the tongue and writing his first French opera, "*Roland*" (Opéra, 1778), which had a succ. said to be due largely to the necessity the anti-Gluck faction was under to find a rival. The war betwen the "Gluck-

Digitized by Google

ists" and "Piccinists" was violent and incessant, though **P.** regretted his position and made a vain effort after Gluck's death, to raise a fund for annual concerts in his memory. He had succ. with the following French operas, "*Le fat méprisé*" (1779), "*Atys*" (1780), "*Didon*," "*Le dormeur éveillé*," and "*Le faux Lord*" (all 3 in 1783). In 1778, as dir. It. Opera, whose performances alternated with the French company at the Opera, he produced his best Italian works with succ. The management simultaneously commissioned both Gluck and **P.** to set the opera "*Iphigénie en Tauride*"; **P.** had his libretto rewritten by Ginguené, and his version was delayed till after Gluck had made a triumph and left Paris. **P.'s** opera, though usually called a failure, ran 17 nights in spite of having an intoxicated prima donna on the first night to start the joke "*Iphigénie en Champagne*". Half a dozen others failed or were never performed. A new rival, Sacchini, now appeared. When this second succ. rival died, the large-hearted Piccinni delivered a glowing funeral-eulogy over him. 1784, he was Maître de chant at the new "École royale de musique et déclamation." His last operatic attempts in French were unsucc. At the outbreak of the Revolution he lost his positions, and retired to Naples, on a pension. But his daughter m. a young French radical, and **P.**, suspected of republicanism, was kept a prisoner in his own house for four years, in extreme poverty. 1798, he returned to France, was fêted at the Cons., presented with 5,000 francs and small irregular pension. He was prostrated for some months by paralysis; a sixth inspectorship was created at the Cons. for him, but he soon fell ill and died. (2) **Luigi**, Naples, 1766 — Passy, July 31, 1827; son and pupil of above; ct.-cond. at Stockholm and dr. composer. (3) **Louis Alex.**, Paris, 1779 —1850; grandson and pupil of (1); conductor and dram.-composer.

Piccolomini (pĭk-kō-lō'-mē-nē), **Maria**, b. Siena, 1836; mezzo-soprano of "hardly one octave and a half-compass" (Chorley), but so excellent an actress, that she became a great rage; pupil of Mazzarelli and Raimondi, Florence; début there 1852, with great succ., sang in Italy, London, Paris and New York (1858); 1863, m. the Marquis Gaetani, and retired from the stage.

Pichel (or **Pichl**) (pēsh'-l), **Wenzel**, Bechin, Bohemia, 1741—Vienna, 1805; violinist; c. 700 works.

Picinni. Vide PICCINNI.

Piel (pēl), **Peter**, b. Kessenich, near Bonn, Aug. 12, 1835; from 1868, teacher Boppard-on-Rhine; 1887, R. Mus.-Dir.; wrote a harm.; c. 8 Magnificats (in the church-modes), etc.

Pieragon, or **Pierchon.** Vide LA RUE.

Pierné (p'yĕr-nā) **(H. Constant) Gabriel**, b. Metz, Aug. 16, 1863; pupil of Marmontel, César Franck and Massenet, Paris Cons.; won 1st prize (1879), do. for cpt. and fugue (1881), do. for organ (1882) and Grand prix de Rome (1882); 1890, organist Ste. Clothilde (vice César Franck); 1893, prod. spectacle "*Bouton d'or*"; opera, "*Izéil*" (1804); succ. "*Vendée*" (Lyons, 1897); a hymn to the Russian visitors, "*La Fraternelle*," 1893, etc.

Pierre (pĭ-ăr'), **Constant**, b. Passy, Aug. 24, 1855; pupil of Paris Cons.; bassoon-player; assist. sec. at the Cons.; ed. "*Le Monde musical*"; wrote a history of the Opéra orchestra (for which the "Soc. des compositeurs" awarded a prize, 1889), etc.

Pier'son, (1) or **Pier'zon.** Vide LA RUE. (2) (rightly **Pearson**), **Henry Hugo** (early pen-name "**Edgar Mansfeldt**"), Oxford, 1815—Leipzig, 1873; prof. of mus.; prod. in Germany 4 operas. (3) **Pierson-Brethol** (brā'-tôl), **Bertha**, b. Vienna,

Digitized by Google

July 15, 1861; soprano; studied with Laufer, Varesi and Lamperti; début, Graz; toured U. S. 1882–84; 1884–88 in Italy singing Wagner, etc.; then Berlin 1882; retired 1897; wife of (4) **Henry,** 1851?—Berlin, Feb. 17, 1902; opera-director; from 1889, court-dir. at Berlin.

Pieterez (pē'-tĕ-rās), **Adrian,** b. Bruges, early 15th cent.; first known org.-builder in Belgium.

Piéton (pĭ-ā-tôn̆), **Loyset,** French contrapuntist, 1531.

Pig'gott, (1) **Francis,** d. 1704; Engl. organist at Oxford; composer. (2) **Francis,** Jr., d. 1736; son and succ. of above.

Pilk'ington, Francis, Engl. lutenist and composer, 1595–1614.

Pilotti (pē-lôt'-tē), **Giuseppe,** Bologna, 1784—1838; son and succ. of an org.-builder; professor, writer and dram. composer.

Pinel'li, Ettore, b. Rome, Oct. 18, 1843; violinist; pupil of Ramaciotti and Joachim; 1866, founded (with Sgambati) soc. for classical chamber-mus.; 1874, the "Società Orchestrale Romana," which he cond.; since 1877, in the Liceo Musicale; also cond. ct.-concerts alternately with Sgambati; c. overture "*Rapsodia italiana*," etc.

Pin'ner, Max, New York, 1851—Davos, Switzerland, 1887; pupil Leipzig Cons. and of Tausig; pianist and teacher.

Pinsuti (pĭn-soo'-tē), **Ciro,** Sinalunga, Florence, 1829—Florence, 1888; famous vocal teacher at the R. A. M., London, from 1856; composer of operas and very popular songs.

Pintt, (1) **Thos.,** b. Engl., d. Ireland, 1773; remarkable pianist. (2) **G. Fred.,** Lambeth, 1786—Little Chelsea, 1806; grandson of above; violinist, pianist, singer and composer.

Piozzi (pē-ôd'-zē), **Gabriel,** b. Florence; d. Engl., 1809; teacher and composer; immortal chiefly for having married Dr. Samuel Johnson's Mrs. Thrale, 1784.

Pipegrop (pē'-pĕ-grôp) (called **Baryphonus**), **H.,** Wernigerode, 1581—Quedlinburg, 1655; town-cantor and theorist.

Pipelare (pē-pĕ-lā'-rĕ), **Matthæus,** 16th cent. Belgian composer.

Pirani (pē-rā'-nē), **Eugenio,** b. Bologna, Sept. 8, 1852; pianist; pupil of Golonelli, Bologna Liceo Musicale, and of Th. Kullak (pf.) and Kiel (comp.); 1870–80 in Kullak's Acad.; lived in Heidelberg till 1895, then Berlin; wrote essays; c. symph. poem, "*Heidelberg*," etc.

Pisa (pē'-zā), **Agostino,** wrote earliest known treatise on conducting, etc. (2d ed., Rome, 1611).

Pisari (pē-sā'-rē), **Pasquale,** Rome, 1725—1778; bass-singer and composer, whom Padre Martini called the "Palestrina of the 18th cent."

Pisaroni (pē-sā-rō'-nē), **Benedetta Rosamonda,** Piacenza, 1793—1872; high soprano; after an illness became a contralto.

Pischek (pē'-shĕk), **Jn. Bap.,** Mscheno, Bohemia, 1814—Sigmaringen, 1873; barytone.

Pisendel (pē'-zĕnt-ĕl), **Jn. G.,** Karlsburg, 1687—Dresden, 1755; violinist and composer.

Pistocchi (pēs-tôk'-kē), **Fran. Ant.,** Palermo, 1659—Bologna, after 1717; founder of famous Sch. of Singing at Bologna; c. operas.

Pitoni (pē-tō'-nē), **Gius. Ottavio,** Rieti, Italy, March 18, 1657—Rome, Feb. 1, 1743; an eminent teacher and composer; pupil of Natale and Froggia; from 1677 cond. Coll. of San Marco, Rome; c. a Dixit in 16 parts for 4 choirs, etc.

Pitt'man, Josiah, 1816; organist, composer, writer and lecturer.

Pittrich (pĭt'-trĭkh), **G. Washington,** b. Dresden, Feb. 22, 1870; studied Dresden Cons., graduating with high honours; from 1890, chorusm. Dresden ct.-opera, also cond. operas, ballets, etc., and taught chorus-singing in the Cons.; 1898, cond. Hamburg opera; 1899, 1st cond. Cologne op-

Digitized by Google

era; c. 1-act opera "*Marga*" (Dresden, Feb. 8, 1894); incid. mus., a clarinet-concerto, etc.

Piutti (pē-oot'-tē), (1) **K.**, Elgersburg, Thuringia, April 30, 1846—Leipzig, June 17, 1902; notable organist; pupil, and from 1875, teacher Leipzig Cons.; 1880, also organist Thomaskirche; wrote a harm.; c. 6 fugal fantasias, 8 preludes, "*Wedding Sonata*," etc., for organ. (2) **Max.**, Luisenhall, near Erfurt, 1852—Jackson, Mich., 1885; brother of above; writer, teacher and composer.

Pixis (pĕx'-ēs), (1) **Fr. Wm.**, Mannheim, 1786—Prague, 1842; violinist and conductor. (2) **Jn. Peter**, Mannheim, 1788—Baden-Baden, 1874; bro. of above; pianist, teacher and dram. composer.

Pizzi (pĭd'-zē), **Emilio**, b. Verona, Feb. 2, 1862; pupil of Ponchielli and Bazzini, Milan Cons., graduating 1884; took 1st prize Milan, 1885, for 1-act opera "*Lina*"; 1st and 2d prize, Florence, for 2 string quartets; prize of 5,000 francs, Bologna, 1889, for succ. grand opera "*Guglielmo Ratcliff*" (Bologna, 1889); 1897, dir. of mus.-sch. at Bergamo and at church of S. Maria Maggiore; c. also 2 1-act operas "*Gabriella*" and "*Rosalba*" (written for Adelina Patti, 1893–96), etc.

Plaidy (plī'-dē), **Louis**, Hubertsburg, Saxony, Nov. 28, 1810—Grimma, March 3, 1874; eminent pf.-teacher; pupil of Agthe and Haase; at first a violinist; 1843, invited by Mendelssohn to teach at the then new Leipzig Cons., and did so till 1865; wrote text-books.

Plank (plänk), **Fritz**, b. Vienna, Nov. 7, 1848; studied with Fr. Schmitt and Gänsbacher; sang at Carlsruhe and lives there; sang at Bayreuth since 1884, "Hans Sachs," etc.

Planquette (plăn-kĕt), (**Jean**) **Robert**, b. Paris, July 31, 1850; studied comp. with Duprato, Paris Cons., c. chansons and "*Saynètes*" for "cafés-çoncerts"; prod. succ. 1-act operetta "*Paille d'Avoine*" (1874), followed by others incl. the still pop. comic opera, "*Les Cloches de Corneville*" (Folies-Dramatiques, 1877), given over 400 times, consecutively, and widely popular elsewhere (known in Engl. as "Chimes of Normandy"); later works incl. "*Mam'selle Quat' sous*" (Gaité, 1897) and for London "*The Old Guard*" (1887), and "*Paul Jones*" (1889).

Plantade (plăn-tăd), (1) **Chas. H.**, Pontoise, 1764—Paris, 1839; prof. of singing at Paris Cons.; ct.-conductor and dram. composer. (2) **Chas. Fran.**, Paris, 1787—1870; son of above; composer.

Planté (plăn-tā), **Fran.**, b. Orthez, Basses Pyrénees, March 2, 1839; pianist; pupil of Marmontel at Paris Cons.; won 1st prize after 7 months' tuition; pupil of Bazin (harm.) then self-taught for 10 years; reappeared with succ.; c. transcriptions.

Plantania (plän-tä'-nĭ-ä), **Pietro**, b. Catania, April 5, 1828; pupil of P. Raimondi, at the Cons. there; 1863, dir. Palermo Cons.; later cond. Milan (1888), dir. R. Coll. of Mus. at Naples; wrote a treatise on canon and fugue; c. 5 operas; a symph. "*L'Italia*"; funeral symphony in memory of Pacini, festival symph. with choruses to welcome King Humbert in 1878, etc.

Platel (plă-tĕl), **Nicolas Jos.**, Versailles, 1777—Brussels, 1835; 'cellist; prof. and composer.

Pla'to, eminent Greek philosopher, 429—347 B.C.; formulated in his "*Timaeus*" a system of harm., interpreted in Th. H. Martin's "*Études sur les Timée de Platon*," etc.

Play'ford, (1) **John**, 1623—1693; London mus.-publisher. (2) **Henry**, his son and successor, 1657—1710.

Ples'ants, Thos., 1648—1689; organist at Norwich.

Pleyel (plī'-ĕl, or plĕ'-yĕl), (1) **Ignaz Jos.**, Ruppertshal, near Vienna, June 1, 1757—at his estate near Paris, Nov. 14, 1831; pianist, ct. cond.;

Digitized by Google

founded, 1797, at Paris a piano factory still known as Pleyel, Wolff & Co.; c. 29 symphs., sonatas, etc. (2) **Camille,** Strassburg, 1788—Paris, 1855; son, pupil and successor of above; a pianist and composer; his successor in business was August Wolff. (3) **Marie Félicité Denise,** Paris, 1811 — St.-Josse-ten-Noode, 1875; wife of (2); pianist and teacher.

Plüddemann (plüt'-dĕ-män), **Martin,** Kolberg, 1854—Berlin, 1897; conductor and singing teacher, writer and composer.

Plutarch (Plutar'chos) (ploo'-tärk), Chaeronea, Boeotia, ca. 50 A.D.—120 (131?); the Greek biographer; wrote treatises "*De musica,*" containing important data.

Poenitz (pā'-nĭtsh), **Fz.,** b. Bischofswerda, Aug. 17, 1850; harpist; studied with Weitzmann, Berlin; since 16 at the ct. opera; composer.

Pohl (pōl), (1) **K. Fd.,** Darmstadt, 1819—Vienna, 1887; writer. (2) **Richard,** Leipzig, 1826 — Baden-Baden, 1896; ed. and writer (pen-name "Hant"). (3) **Bd.** Vide POLLINI.

Pohlenz (pō'-lĕnts), **Chr. Aug.,** Saalgast, Niederlausitz, 1799—Leipzig, 1843; organist, conductor and composer.

Poise (pwäz), **Jn. Alex. Fd.,** Nîmes, 1828—Paris, 1892; dram. composer.

Poisot (pwä-zō), **Chas. Émile,** b. Dijon, France, July 8, 1822; pianist; pupil of Paris Cons.; co.-founder "Soc. des Compositeurs"; founder and dir. Dijon Cons., also from 1872 cond. Soc. for Sacred and Classical Mus.; dram. composer and writer.

Poiszl (poish'-l), **Jn. Nepomuk,** Freiherr **von,** Haukenzell, Bavaria, 1783 — Munich, 1865; dram. composer.

Pölchau (pĕl'-khow), **G.,** Cremon, Livonia, 1773—Berlin, 1836; librarian and collector.

Pole, Wm., b. Birmingham, Engl., April 22, 1814; Mus. Doc. Oxon., 1864; 1876–90, examiner in Mus. London Univ.; writer; c. **Psalm** 100 in cantata-form, etc.

Polidoro (pō-lĭ-dō'-rō), (1) **Giuseppe,** d. Naples, 1873; singing-teacher, Naples Cons. (2) **Federico,** b. Naples, Oct. 20, 1845; son and pupil of above; studied with Lillo, Conti and d'Arienzo, essayist and historian under pen-name "**Acuti.**"

Polko (pôl'-kō) (née **Vogel**), **Élise,** Wackerbarthsruhe, near Dresden, 1826—Munich, 1899; mezzo-soprano and writer of romantic musical essays.

Pollarolo (pôl-lä-rō'-lō), (1) **Carlo Fran.,** Brescia, 1653—Venice, 1722; organist and dram. composer. (2) **Ant.,** Venice, 1680—1750; son and successor of above, and dram. composer.

Polledro (pôl-lā'-drō), **Giov. Bat.,** Piovà, n. Turin, 1781—1853; violinist, cond. and composer.

Pollini (pôl-lē'-nē), (1) **Fran.,** Laibach, Carniola, 1763—Milan, Sept. 17, 1846; pianist and pf.-prof., 1809, Milan Cons.; perhaps the first to write pf.-music on 3 staves. (2) **Ed.** (rightly **Pohl**), Cologne, Dec. 18, 1838—Hamburg, Nov. 27, 1897; tenor, later barytone; but more famous as manager; his second wife was Bianca Bianchi. (3) **Cesare,** Cavaliere **de,** b. Padua, July 13, 1858; studied with Bazzini, Milan; 1883–85 dir. of a Cons. at Padua; resigned to write and compose.

Pollitzer (pôl'-lĭts-ĕr), **Ad.,** b. Pesth, 1832; violinist; pupil of Böhm (vln.) and Preyer (comp.), Vienna; toured Europe, then studied with Alard at Paris; 1851 leader H. M.'s Th., London; later New Philh. Soc.; prof. of vln., London Acad. of Mus.; since 1890, director.

Polonini (pō-lō-nē'-nĭ), (1) **Entimio,** Italian bass; début, London, 1847. (2) **Aless.,** d. 1880; son of above; barytone.

Ponchard (pôn-shär), (1) **L. Ant. Éléonore,** Paris, 1787—1866; tenor and prof. at the Cons. (2) **Chas.,**

Digitized by Google

Paris, 1824—1891; son of above; teacher at the Cons.

Ponchielli (pôn-kĭ-ĕl'-lē), **Amilcare,** Paderno Fasolaro, Cremona, Aug. 31, 1834—Milan, Jan. 16, 1886; opera composer; pupil Milan Cons.; organist, then bandmaster, 1881; cond. Piacenza Cath. from 1856; c. 10 operas, incl. "*La Giaconda*," widely popular; 1902 his son discovered a MS. opera "*I Mori di Valenza*" (composed, 1878–79).

Poniatowski (pō-nĭ'-ä-tôf'-shkĭ), **Jozef (Michal Xawery Franciszek Jan),** Prince of Monte Rotondo, Rome, 1816 — Chiselhurst, Engl., 1873; tenor and dram. composer.

Pönitz (pā'-nĭts), **Fz.,** b. Bischofswerda, W. Prussia, Aug. 17, 1850; pupil of L. Grimm; from 1866, harpist Berlin royal orch.; 1891 "chamber-virtuoso;" c. opera "*Cleopatra*," etc.

Pons (pōns), **José,** Gerona, Catalonia, 1768—Valentia, 1818; composer.

Ponte, Lorenzo da. Vide DA PONTE.

Pontécoulant (pôn-tā-koo-läń), **L. Ad. le Doulcet,** Marquis **de,** Paris, 1794 — Bois Colombe, near Paris, 1882; writer.

Pontoglio (pôn-tōl'-yō), **Cipriano,** Grumello-del-Piano, Italy, 1831—Milan, 1892; dir.; c. operas.

Poole, Elizabeth, b. London, April 5, 1820; mezzo-soprano and violinist.

Popper (pôp'-pĕr), **David,** b. Prague, June 18, 1845; prominent 'cellist; pupil of Goltermann, Prague Cons.; a member of Prince von Hechingen's orch., at Löwenburg; since 1863 has toured Europe with greatest succ.; 1868–73, 1st 'cello, Vienna ct.-orch.; 1872 m. Sophie Menter (divorced, 1886); c. excellent and pop. 'cello-pcs., a concerto, etc.

Porges (pôr'-gĕs), **H.,** b. Prague, Nov. 25, 1837; pupil of Müller (pf.), Rummel (harm.) and Zwonar (cpt.); 1863 co.-ed. "*Neue Zeitschrift fur Musik*"; friend and champion of Wagner; lived in Vienna; 1867 was called to Munich by King Ludwig II.; pf.-teacher R. Sch. of Mus. and since 1871 R. Musikdirector; writer and composer.

Por'pora, Niccolò A. (wrote his name "Niccolà," printed it as here), Naples, Aug. 19, 1686—1766 (or 67); eminent vocal teacher at London, 1729–36; ct.-conductor; as dram. composer, rival of Händel, c. about 50 operas.

Porporino (-rē'-nō). Vide UBERTI.

Porta (pôr'-tä), (1) Padre **Costanzo,** Cremona, ca. 1530—Padua, 1601; writer and composer. (2) **Fran. della,** Milan, ca. 1590—1666; composer. (3) **Giov.,** Venice, ca. 1690—Munich, 1755; ct.-cond. and dram. composer.

Por'ter, (1) **Walter,** d. London, 1659; tenor and composer. (2) **Samuel,** Norwich, 1733—1810; organist and composer. (3) **Frank Addison,** b. Dixmont, Maine, Sept. 3, 1859; graduate, N. E. Cons., Boston, later piano prof. there; studied later at Leipzig; since 1892 also supt. Normal Course for pf.; pub. a pf.-method, etc.; c. prelude and fugue, etc.

Port'mann, (1) **Richard,** organist Westminster Abbey, 1633, etc. (2) **Jn. Gl.,** Oberlichtenau, Saxony, 1739—Darmstadt, Sept. 27, 1798; singer and theorist.

Portugal (Portogallo) (pôr-tŭ-gäl' or pôr-tō-gäl'-lo), i.e., "The Portuguese"), **Marcos A.** (acc. to Vasconcellos, rightly **"Portugal da Fonseca,"** not **M. A. Simão** as in Fétis), Lisbon, March 24, 1762—of apoplexy, Rio de Janeiro, Feb. 7, 1830; the most eminent of Portuguese composers; studied Italy and prod. 3 operas there; 1790 ct.-cond. Lisbon, also theatre cond. and produced 20 operas; 1810 followed the court to Rio and prod. operas; 1813 dir. of a Cons. at Vera Cruz.

Pothier (pōt-yä), **Dom Jos.,** b. Bouzemount, near Saint-Dié, Dec. 7, 1835; 1866, prof. of theology Solesmes monastery; writer and theorist.

Digitized by Google

Pott, August, b. Nordheim, Hanover, Nov. 7, 1806; violinist and composer; pupil of Spohr.

Pot'ter, Philip Cipriani Hambly, London, Oct. 2, 1792—Sept. 26, 1871; pianist, writer and composer.

Pougin, Fran. Aug. Arthur (Paroisse), b. Châteauroux, Indre, France, Aug. 6, 1834; pupil Paris Cons.; 1856–59, asst.-cond. Folies-Nouvelles; till 1863, violinist at Op.-Com., then important critic, essayist and biographer; ed. the supplement to "*Fétis*" (1878).

Pow'ell, Walter, (1) Oxford, 1697—1744; counter-tenor. (2) **Maud,** b. Illinois, 1868; first notable American woman violinist; pupil of Lewis, later in Paris and of Schradieck, Leipzig, and of Joachim; has toured widely with success Europe and America.

Pradher (rightly **Pradère**) (prăd-ā, or prā-dăr'), **Louis Barthélemy,** Paris, 1781—Gray, Haute-Saone, 1843; noted teacher at the Cons. and the court; pianist, and dram. composer.

Präger (prā'-gĕr), (1) **H. Aloys P.,** Amsterdam, 1783—Magdeburg, 1854; violinist and conductor. (2) **Fd. Chr. Wm.,** Leipzig, Jan. 22, 1815—London, Sept. 1, 1891; son and pupil of above; 'cellist, later pianist and writer; c. symph. poem "*Life and Love, Battle and Victory,*" overture "*Abellino,*" etc.

Prätorius (prā-tō'-rĭ-oos) (Latinised form of **Schulz(e)**), (1) **Gottschalk,** Salzwedel, 1528—Wittenberg, 1573; writer. (2) **Chp.,** b. Silesia(?); pub. a funeral song on Melanchthon (1560). (3) **Hieronymus,** Hamburg, 1560—1629; son of an organist; organist; c. church-mus., etc., with his son (4) **Jakob,** d. 1651; organist. (5) **Bartholomäus,** composer, Berlin, 1616. (6) (or **Praetorius**), **Michael,** Kreuzberg, Thuringia, Feb. 15, 1571(72)—Wolfenbüttel, Feb. 15, 1621; conductor and ct.-organist. Eminent as a composer of church- and dance-mus.; wrote valuable historical "Syntagma musicum."

Pratt, (1) **J.,** Cambridge, Engl., 1772—1855; organist and composer. (2) **Chas. E.,** Hartford, Conn., 1841—New York, 1902; pianist, cond. and composer. (3) **Silas Gamaliel,** b. Addison, Vt., Aug. 4, 1846; Prominent American composer for orch.; at 12 thrown on his own resources, became a clerk in mus.-houses; studied with Bendel, and Kullak (pf.), Wuerst and Kiel (comp.); 1871 organised Apollo Club, Chicago; 1875, returned to Berlin, and studied with H. Dorn; prod. "*Anniversary Overture*" there 1876; 1877, Chicago; gave symph. concerts, 1878, and prod. his opera "*Zenobia,*" 1882; 1885, gave concerts of his own comp. Crystal Palace, London; since 1890, pf.-prof. N. Y. Metropolitan Cons.; c. lyric opera "*Lucille*" (Chicago, 1887); "*The Last Inca,*" cantata with orch. which ran for three weeks; 2 symphs. (No. 2 the notable "*Prodigal Son*"); "*Magdalena's Lament*" (based on Murillo's picture) for orch.; an excellent symph. suite, "*The Tempest*"; a grotesque suite "*The Brownies*"; cantata "*Columbus,*" etc.

Prat'ten, (1) **Robt. Sidney,** Bristol, 1824—Ramsgate, 1868; flutist and composer. (2) **Fr. S.,** d. 1873; bro. of above; contrabassist.

Predieri (prā-dĭ-ā'-rē), (1) **Giacomo Cesare,** d. after 1711; from 1696 cond. at Bologna Cath.; c. oratorios, motets, etc. (2) **Luca Ant.,** Bologna, 1688—1769; ct.-cond. and dram. composer.

Preindl (prīnt' 'l), **Jos.,** Marbach, Lower Austria, 1756—Vienna, 1823; conductor, writer and collector.

Preitz (prīts), **Fz.,** b. Zerbst, Aug. 12, 1856; concert-organist; pupil of Leipzig Cons., singing-teacher, Zerbst Gymnasium, and cantor at the ct.-church; pub. a requiem, etc.

Prell (prĕl), (1) **Jn. Nicolaus,** Hamburg, 1773—1849; 'cellist and teacher,

Digitized by Google

(2) **Aug. Chr.**, b. Hamburg, Aug. 1, 1805; son and pupil of above; from 1822, 2nd 'cello at Meiningen; from 1825 1st 'cello, Hamburg; pensioned 1869.

Prelleur (prĕl'-lŭr), **Peter**, d. before 1758; Engl. organist, writer and composer.

Pren'tice, Thos. Ridley, Paslow Hall, Ongar, Essex, 1842—Hampstead, 1895; teacher, pianist and writer.

Pres'sel, Gv. Ad., Tübingen, 1827—Berlin, 1890; dram. composer.

Pres'ser, Theodore, b. Pittsburg, Pa., July 3, 1848; Philadelphia publisher; 1883, founded and has since ed. "*The Etude*," transl. text-books, etc.; c. instructive pf.-pcs., etc.

Prévost (prā-vō), **Eugène Prosper**, Paris, Aug. 23, 1809—New Orleans, Aug. 30, 1872; conductor and singing-teacher; prod. operas in Paris and New Orleans.

Prevosti (prā-vôs'-tē), **Franceschina**, b. Livorno, 1865; her mother was English; she studied with Ronconi at Milan and début at La Scala; toured widely; from 1890 in Germany winning especial succ. in "*La Traviata*."

Preyer (prī'-ĕr), (1) **Gf.**, Hausbrunn, Lower Austria, May 15, 1809—Vienna, 1901; organist; pupil of Sechter; 1838, prof. of harm. and cpt. at the Cons.; 1844–48, dir.; 1844, also vice ct.-cond.; 1846, ct.-organist; 1853, con. at St. Stephen's; 1876, pensioned as "Vice-Hofkapellmeister"; prod. 3 operas, masses, etc. (2) **Wm. Thierry**, b. Manchester, Engl., July 2, 1841; studied Bonn Univ.; 1869–94 prof. of physiology, Jena; acoustician.

Prilipp (prē'-lĭp), **Camille**, mus. seller at Paris; c. 400 pf.-pcs., some very pop. under pen-name C. "Schubert.

Prill (prĭl), **K.**, b. Berlin, Oct. 22, 1864; son and pupil of a mus.-dir., and pupil of Helmich, Wirth, and Joachim (at the Hochschule); violinist; 1883–85 leader Bilse's orch.; 1885 at Magdeburg; from 1891, of the Gewandhaus Orch., Leipzig; later at Nürnberg; 1901, at Schwerin (vice Zumpe).

Prime-Stevenson (originally **Stevenson**), **Edw. Irenaeus**, b. Madison, N. J.; prominent writer and critic; grad. Freehold Inst., N. J., 1881 book reviewer and critic N. Y. "*Independent*"; also from 1895 of "*Harper's Weekly*"; 1899, because of an inheritance added "Prime" to his name and lives abroad, chiefly at Vienna; writer of mus. novels, "*A Matter of Temperament*," "*Sylvester Sand*"; also "*White Cockades*," etc., and a coll. of sketches, "*Some Men and Women, and Music*."

Pring, (1) **Jacob C.**, Lewisham, Eng., 1771—1799; organist and composer. His 2 brothers were (2) **Jos.**, Kensington, 1776—Bangor, 1842; organist, writer and composer. (3) **Isaac**, Kensington, 1777—Oct. 18, 1799; organist.

Printz (prĭnts), **W. Caspar**, Waldthurn, Upper Palatinate, 1641—Sorau, 1717; cantor and theorist.

Proch (prōkh), **H.**, Böhmisch-Leipa, June 22, 1809—Vienna, Dec. 18, 1878; noted vocal teacher and conductor; c. comic opera and famous vocal variations.

Prochaska (prō-khäs'-kä), **Ludwig**, Prague, 1835 (?)—July 18, 1888; singing teacher and composer of pop. Bohemian dances and songs.

Proksch (prôksh), (1) **Josef**, Reichenberg, Bohemia, 1794—Prague, 1864; pianist, writer and composer; founded a pf.-school; his children and successors were (2) **Theodor**, 1843—1876; and (3) **Marie**.

Prony (prô-nē), **Gaspard Claire Fran M. Riche**, Baron **de**, Chamelot, France, 1755—Paris, 1839; harpist and writer.

Proske (prôsh'-kĕ), **K.**, Gröbnig, Upper Silesia, 1794—Ratisbon, 1861; canon, conductor, publisher, editor and composer.

Digitized by Google

Prout (prowt), (1) **Ebenezer**, b. Oundle, Northamptonshire, March 1, 1835; prominent theorist and composer. Save for a few piano lessons as a boy, and with Chas. Salaman, wholly self-taught. B.A. London Univ., 1854; 1859 took up music; 1861–73, organist Union Chapel, Islington; 1861–85, pf.-prof. at the Crystal Palace Sch. of Art; from 1876 prof. of harm. and comp. at the Nat. Training Sch.; 1879, at the R. A. M. (vice A. Sullivan), also cond. 1876–90. the Hackney Choral Assoc.; 1874 Critic on the "Acad."; 1879, on the "Athenaeum." Contributed 53 articles to Grove's "*Dictionary*." 1894, prof. of mus., Dublin Univ.; 1895, Mus. Doc. *h. c.* Dublin and Edinburg Univ. Has pub. many valuable and original treatises, incl. "*Harmony*" (1889, 10 editions); "*Counterpoint, Strict and Free*" (1890); "*Double Counterpoint and Canon*" (1891); "*Fugue*" (1891); "*Fugal Analysis*" (1892); "*Musical Form*" (1893); "*Applied Forms*" (1895); "*The Orchestra*" (1898–1900); c. 4 symphs., 2 overtures, "*Twelfth Night*" and "*Rokeby*;" suite de ballet for orch.; suite in D; cantatas; a Magnificat, Evening Service, Psalm 126 (St. Paul's, 1891); Psalm 100 "*The Song of Judith*" (Norwich, 1867), "*Freedom*" (1885), all with orch., 2 organ-concertos, 2 prize pf.-quartets, etc. (2) **Louis Beethoven**, b. London, Sept. 14, 1864; son of above; from 1888, prof. of harm. Crystal Palace Sch. of Art; pub. treatises; c. Psalm 93.

Pruckner (prook'-nĕr), (1) **Dionys**, Munich, May 12, 1834—Heidelberg, Dec. 1, 1896; pianist and teacher. (2) **Caroline**, b. Vienna, Nov. 4, 1832; succ. operatic soprano; 1855, suddenly lost her voice; 1870 opened a Sch. of Opera; pub. a vocal treatise (1872) for which she was made Prof.

Prudent (prü-dăñ) **(Beunie-Prudent), Emile**, Angoulême, 1817 — Paris, 1863; pianist and composer.

Prume (prüm), (1) **Fran. Hubert**, Stavelot, near Liège, 1816—1849; ct.-prof. and composer. (2) **Fz. H.**, nephew of the above. Vide JEHIN-PRUME.

Prumier (prüm-yā), (1) **Ant.**, Paris, 1794—1868; harpist; prof. at the Cons., and composer. (2) **Ange Conrad**, 1821 (?)—Paris, 1884; son, pupil and successor of above.

Psellos (pslĕl'-lōs), **Michael**, theorist at Constantinople, ca. 1050.

Ptolemy (tŏl'-ŭ-mē), **Claudius**, the celebrated astronomer in the 2nd century; wrote treatise on mus.

Puccini (poot-chē'-nē), (1) **Giacomo**, b. Italy, 1712; pupil of Padre Martini; organist; c. church-music. (2) **Antonio**, b. 1747; son of above; c. church-music and (acc. to Fétis) operas; m. di capp. to Republic of San Lucca; his son and successor (3) **Domenico**, 1771—1815; c. church-music and many comic operas; his son (4) **Michele**, 1812—1864; pupil of Mercadante; lived at San Lucca as church and opera-composer; his son (5) **Giacomo**, b. Lucca, Italy, 1858; pupil of Angeloni at Lucca; then of A. Ponchielli, Milan Cons., graduating with a "*Capriccio sinfonico*;" 1893, prof. of comp. there; prod. 1-act opera '*Le Villi*" (Milan 1884); extended later to 2-acts and prod. at La Scala; succ. "*Edgar*" (La Scala, Milan, 1889); succ. lyric drama "*Manon Lescaut*" (Turin, 1863); widely popular opera seria "*La Bohème*" (Turin, 1896); succ. "*La Tosca*" (London, Covent Garden 1900); "*Madame Butterfly*."

Pucitta (poo-chĭt'-tă), **V.**, Civitavecchia, 1778—Milan, 1861; cembalist and dram. composer.

Puchat (poo'-khăt), **Max**, b Breslau, 1859; pianist, pupil of Kiel, at Berlin; 1884, Mendelssohn prize; c. symph. poems "*Euphorion*" (1888), and "*Tragödie eines Künstlers*" (1894); overture; a pf.-concerto, etc.

Puchtler (pookh'-tlĕr), **Wm. M.**, Holzkirchen, Franconia, 1848—Nice,

Digitized by Google

1881; teacher, conductor and composer.

Pudor (poo'-dôr), (1) **Jn. Fr.**, Delitzsch, Saxony, 1835 — Dresden, 1887; from 1859 proprietor Dresden Cons. (2) Dr. **H.**, b. ca. 1860; son and successor of above in the Cons., which he sold 1890 to E. Krantz; wrote many essays.

Puente (poo-ĕn'-tĕ), **Giuseppe del**, Naples, April, 1845—Philadelphia, U. S. A., May 25, 1900; operatic barytone and teacher.

Puget (pü-zhă), **Paul Chas. M.**, b. Nantes, June 25, 1848; pupil of Paris Cons., took Grand Prix de Rome; prod. comic opera "*Le Signal*" (Op. Com., 1886); mod. succ. opera "*Beaucoup de Bruit Pour Rien*" ("*Much Ado about Nothing*") (ibid., 1899); incid. mus. to "*Lorenzaccio*," etc.

Pugnani (poon-yä'-nē), **Gaetano**, Turin, Nov. 27, 1731—July 15, 1798; famous violinist, dram. composer and conductor.

Pugni (poon'-yē), **Cesare**, Milan, 1805—St. Petersburg, 1870; dram. composer.

Pugno (pün-yō), **Raoul**, b. Montrouge, Seine, France, June 23, 1852; prominent pianist; st. Paris Cons.; 1866 took 1st pf.-prize, 1867, 1st. harm.-prize; 1869, 1st org.-prize; organist and cond. Paris; from 1896, prof. of piano at the Cons. 1897–98, toured U. S. with succ.; Officer of the Académie; prod. an oratorio, "*La Resurrection de Lazare*" (1879); comic opera "*Ninetta*" (1882); 2 opéras bouffes; 3 1-act vaudev.-operettas "*La Petite Poucette*" (1891; Berlin, 1893, as "*Der Talisman*"); pantomime, etc.; 1902 toured U. S. again with increased success.

Puliti (poo-lē'-tē), **Leto**, Florence, 1818—1875; composer.

Punto, G. Vide STICH.

Puppo (poop'-pō), **Gius.**, Lucca, June 12, 1749—in poverty, Florence, April 19, 1827; an eccentric violinist, conductor and composer.

Purcell (pŭr'-sĕl), (1) **H.**, d. London, 1664; gentleman of the Chapel Royal, and Master of the Choristers at Westminster Abbey. (2) **Henry** (called "the younger"), London, 1658—of consumption, Dean's Yard, Westminster, Nov. 21, 1695; son of above. Most eminent of strictly English composers. Chorister Chapel Royal, and studied with Cooke, Humfrey, and Dr. Blow; at 18 c. mus. for Dryden's tragedy, "*Aurungzebe*," and Shadwell's comedy "*Epsom Wells*"; pub. a song; at 19 an overture, etc., to Aphra Behn's tragedy, "*Abdelazor*," and an elegy on Matthew Locke; at 20 c. music to Shadwell's version of "*Timon of Athens*"; 1680, incid. mus., and a short opera "*Dido and Æneas*" written to order for Josias Priest for his "boarding sch. for young gentlewomen"; c. also the "*Ode or Welcome Song for his Royal Highness*" Duke of York, and "*A song to Welcome home His Majesty from Windsor.*" From 1680 organist Westminster Abbey, where he is buried. 1682, organist Chapel Royal; 1683, composer-in-ordinary to the King. His first pub. chamber-mus. is dated the year 1683. He c. "*Odes*" to King Charles 1684, and to King James in 1685, 28 in all. He c. mus. for 35 dram. works of the time. 1695 he pub. his first real opera, "*Dioclesian.*" The Purcell Society (organised, 1876) has issued many of his works and given frequent performances of them in London. The Mus. Antiq. Soc. has pub. others; his widow pub. in 1697 "*A Collection of Ayres Composed for the Theatre and upon other Occasions*"; also songs for 1–3 voices, from his theatrical works and odes; and the "*Orpheus Brittanicus*" in 2 parts (Part i, 1698, Part ii, 1702). Playford's "*Theatre of Musick*" (1687), and other colls. contain many of his works; "*Purcell's Sacred Music*" is pub. in 6 vols. (Novello). (3) **Edw.**, 1689—1740; son of above;

Digitized by Google

organist and composer. (4) **Daniel**, London, 1660—Dec. 12, 1718; bro. of above; 1688, organist; 1695, succ. his bro. as dram. composer; c. incid. mus. to ten dramas; odes, incl. funeral ode for his brother, etc.

Purcell.

By John F. Runciman.

MODERN English musicians scarce count, and by their achievements up to the present can scarce hope to count, in the history of the world's music. When, however, the world was younger and the English race was fresher, things went differently. Before the rest of Europe had produced anything worth long consideration to-day, the English had brought forth a strong race of musicians; and while the rest of Europe was striving hard to catch up with the English, the English school was reaching a magnificent culmination in Purcell. Many influences went to the shaping of him. Behind was the contrapuntal English school, of which Tallis and Byrde were exemplars; more immediately behind was Pelham Humphries, who brought to England all that France knew; and it is as good as certain that he knew what the Italians, with Correlli at their head, had accomplished. That is to say, he must have learned how to handle many parts in a chorus or orchestral movement; learned how to write recitative and expressive song; learned what could be done in the way of chamber-music; and such orchestral colouring as was possible at that day. ¶ To these acquired masteries he brought a native ear for miraculous colour in music—as witness his *Tempest* music, written for the worst libretto that the world has not listened to; a glorious invention of expressive or picturesque melody, though chiefly picturesque; a fine instinct for the dramatic, and for expressing it in music; and the most noble sense of the splendid effects to be gained by throwing about masses of vocal tone in the manner afterwards appropriated and made entirely his own by Handel. ¶ Those who have studied Purcell's scores will be astonished by the extent to which Handel took his themes and modes of using them. In that lies his sole contribution to what must be called the "progress" of music. Later English composers, to their shame, and certainly to their utter confusion, copied Handel instead of developing on Purcell's lines. They profited nothing; and Purcell remains as the last of the tribe of the genuinely creative English musicians. He was determined to excel in everything he touched; and he excelled in everything. His forms are at once broad and flexible; his harmonies are as daring as Sebastian Bach's; his themes have a great dignity and vigour; and on everything he wrote there rests an early morning freshness. No music has preserved its freshness better; the dew is still on it. ¶ Born just before the Restoration, he felt to the full

Digitized by Google

he anti-Puritan reaction; he shared in the revival of the sheer joy of being alive; and his music is filled with a cheerful health such as one finds in no music written since his day. But he experienced the deeper emotions; and one may find in his works profound utterances of grief and sorrow, of the mystery and terror of all life. He was entirely pagan, and wrote no real religious music—religious as we use the word when we speak of Sweelinck, Palestrina, or Byrde. But power is there, and delicacy, and marvellous beauty; and above all that external freshness and picturesque quality which give his music the character that stamps and marks it off as his own.

Putea'nus, Ericius (Latinised form of **H. Van de Putte**) (poot'-tē) (Gallicised to **Dupuy**), Venloo, Holland, 1574—Louvain, 1646; professor and writer.

Pye, Kellow J., Exeter, Feb. 9, 1812—Exmouth, Sept. 22, 1901; pianist and composer.

Pyne (pīn), (1) **Geo.**, 1790—1877, Engl. male alto. (2) **Jas. Kendrick**, d. 1857; Engl. tenor. (3) **Louisa Fanny**, b. England, 1832; soprano, daughter of (2); pupil of Sir G. Smart; début, Boulogne, 1849; 1868, m. Frank Bodda, a barytone.

Pythag'oras, Samos, Greece, ca. 582, B. C.—Metapontum, ca. 500 B. C.; famous philosopher and mathematician; developed an elaborate system of musical ratios.

Q

Quadri (kwä'-drē), **Dom.**, Vicenza, 1801—Milan, 1843; teacher and theorist.

Quadrio (kwä'-drĭ-ō), **Fran. Saverio**, Ponte, Valtellina, 1695—Milan, 1756; theorist.

Quagliati (kwäl-yä'-tē), **Paolo**, d. Rome, ca. 1660; cembalist; c. one of the earliest mus. dramas (1611).

Quandt (kvänt), **Chr. Fr.**, Herrnhut, Saxony, 1766—Niesky, near Görlitz, Jan. 30, 1806; writer.

Quantz (kvänts), **Jn. Joachim**, Oberscheden, Hanover, 1697—Potsdam, 1773; noted flutist; inv. the second key and sliding top for tuning the flute; taught Frederick the Great; c. 500 flute pcs.

Quaranta (kwä-rän'-tä), **Fran.**, Naples, 1848—Milan, 1897; singing-teacher and dram. composer.

Quarenghi (kwä-rän'-gē), **Guglielmo**, Casalmaggiore, 1826—Milan, 1882; 'cellist, professor, conductor and dram. composer.

Quarles (kwärls), **Chas.**, d. 1727; organist at York Minster and composer.

Quatremère de Quincey (kät-rŭ-mär'-dŭ-kăn-sē'), **Ant. Chrysostome**, Paris, 1755—1849; writer.

Quef (kĕf), **Ch.**, French organist; 1900, choir-org. at La Trinité, Paris; 1902, organist (vice Guilmant).

Queisser (kvīs'-sĕr), **Carl T.**, Döben, n. Leipsic, 1800—1846; noted trombonist.

Quercu (kvĕr'-koo), **Simon de** (Latinised from **Van Eycken** or **Du Chesne**), b. in Brabant; theorist and ct.-chapel-singer, Milan, ca. 1500.

Quidant (kē-dăn), **Alfred** (rightly **Jos.**), Lyons, France, 1815—Paris, 1893; pianist.

Quinault (kē-nō), (1) **Philippe**, Paris, 1635—1688; Lully's librettist. (2) **J. Bap. Maurice**, d. Gien, 1744; singer, actor and composer of ballets, etc.

Digitized by Google

R

Ra(a)ff (räf), Holzem, 1714—Munich, 1797; tenor.

Rachmaninoff (räkh-mä'-nē-nôf), **Sergei Vassilievitch,** b. Novgorod, Russia, 1873; pianist and composer; pupil of Siloti (pf.) and Arensky (theory), Moscow Cons.; 1891, took great gold medal; c. succ. 1-act opera "*Aleko*" (Moscow, 1893), pf.-concerto; a popular "*Prelude*," and other notable pf.-pieces.

Radecke (rä'-dĕk-ĕ), (1) **Rudolf,** Dittmannsdorf, Silesia, 1829—Berlin, 1893; conductor, teacher and composer. (2) **(Albert Martin), Robert,** b. Dittmannsdorf, Oct. 31, 1830; bro. of above; pupil of Leipzig Cons.; 1st vln. in Gewandhaus; then pianist and organist, Berlin; later mus.-dir. ct.-th.; 1871–84, ct.-cond.; 1883–88, artistic dir. Stern Cons.; 1892, dir. R. Inst. for Church-mus., Berlin; c. 1-act "*Liederspiel*," "*Die Monkguter*" (Berlin, 1874); a symph., 2 overtures, etc. (3) **Ernst,** b. Berlin, Dec. 8, 1866; son of above; Dr. Phil. at Berlin U., 1891; 1893, town mus.-director and teacher, Winterthur, Switzerland. (4) **Luise,** b. Celle, Hanover, June 27, 1847; soprano; pupil of Marchesi; début, 1867, Cologne; 1876, m. Baron von Brummer.

Radoux (rä-doo), **Jean Théodore,** b. Liège, Nov. 9, 1835; pupil at the Cons.; 1856, teacher of bassoon there; 1859, won Prix de Rome with cantata "*Le Juif Errant*"; studied with Halévy, Paris; 1872, dir. Liège Cons.; pub. biog. of Vieuxtemps (1891); prod. 2 comic operas, oratorio "*Cain*" (1877), cantata "*La Fille de Jephté*" with orch., 2 symph. tone-pictures, symph. overture, Te Deum, etc.

Radziwill (rät'-tsē-vĭl), Prince **Anton H.,** Wilna, 1775—Berlin, 1833; singer and composer; patron of Beethoven and Chopin.

Raff (räf), (1) Vide RAAF. (2) **Joa. Joachim,** Lachen, Lake of Zurich, May 27, 1822—Frankfort-on-Main, June 25, 1882; eminent composer, particularly in the field of programmatic romanticism. Son of an organist; too poor to attend a Univ. he became a sch.-teacher; was self-taught in comp. and vln.; 1843 he sent some comps. to Mendelssohn, who recommended them to a publisher. R. accompanied Liszt on a concert-tour as far as Cologne (1846), where he lived for a time, writing reviews; later von Bulow played his "*Concertstück*"; his opera "*König Alfred*" was accepted at the ct.-th., but forestalled by the Revolution of 1848; it was prod. in revised form at Weimar by Liszt. He pub. (1854) a pamphlet "*Die Wagnerfrage.*" 1854, m. the actress Doris Genast, and obtained vogue at Wiesbaden as a pf.-teacher. 1863, his first symph., "*An das Vaterland*," won the prize of the Viennese "Gesellschaft der Musikfreunde;" 1870, his comic opera "*Dame Kobold*," was prod. at Weimar. 1877, dir. Hoch Cons. at Frankfort. He was a very prolific and uneven composer. The Raff Memorial Soc. pub. at Frankfort (1886), a complete list of his works which incl. 11 symphs.: No. 1, "*An das Vaterland*"; famous No. 3, in F, "*Im Walde*" (1869); No. 5, op. 177 in E, the noted "*Lenore*"; No. 6, op. 189 in D min., "*Gelebt, gestrebt-gelitten, gestritten-gestorben, umworben*"; No. 7, op. 201 in B♭, "*In den Alpen*"; No. 8, op. 205, A, "*Frühlingsklänge*"; No. 9, op. 208, E min., "*Im Sommer*"; No. 11, op. 214, A min., "*Der Winter*" (posthumous); a sinfonietta; 4 suites, No. 2, "*In ungarischer Weise*"; No. 3, "*Italienisch*"; No. 4, "*Thüringer*"; 9 overtures, the "*Jubel-Fest-*" and "*Concert-ouvertüre*"; "*Festouverture*" for wind; "*Ein feste Burg*," "*Romeo and Juliet*," "*Othello*," "*Macbeth*," and "*The*

Digitized by Google

Tempest;" festival cantata "*Deutschlands Auferstehung*"; *De profundis* in 8 parts, op. 141; "*Im Kahn*" and "*Der Tanz*"; for mixed chorus "*Morgenlied*" and "*Einer Entschlafenen*"; "*Die Tageszeiten*"; "*Die Jägerbraut und die Hirtin*," 2 scenes for solo voice; all with orch; the oratorio "*Weltende, Gericht, Neue Welt*" (Revelations) (Leeds, 1882); "*Die Sterne*" and "*Dornröschen*" (MS.); 4 unperformed operas, "*Die Eifersüchtigen*" (text and music); "*Die Parole*," "*Benedetto Marcello*" and "*Samson*"; mus. to Genast's "*Bernard von Weimar*" (1858); "*Ode au printemps*" for pf. and orch.; "*La fête d'Amour*" suite for vln. with orch.; 2 'cello-concertos; much chamber-mus., incl. op. 192 (3 nos., "Suite älterer Form," "Die schöne Müllerin," "Suite in canonform"); 5 vln. sonatas; 'cello-sonata; 2 pf.-sonatas, suites, sonatinas; "*Homage au néo-romantisme*," "*Messagers du printemps*," "*Chant d'Ondine*" (arpeggio tremolo étude), Ungarische Rhapsodie, Spanische Rhapsodie, 2 études mélodique, op. 130 ("Cavatina," and the famous "La Fileuse"), many paraphrases; many songs, incl. 2 cycles, "Maria Stuart" and "Blondel de Nesle"; 30 male quartets, etc.

Ragghianti (räg-gï'-än'-tē), **Ippolito,** Viareggio, near Pisa, 1866—1894; violinist.

Raif (rïf), **Oscar,** The Hague, 1847—Berlin, 1899; pianist, teacher and composer.

Raillard (rï-yăr), **Abbé F.,** b. Montormentier, France, 1804; teacher of science.

Raimondi (rä-ē-môn'-dē), (1) **Ignazio,** Naples, 1733—1802; violinist and composer. (2) **P.,** Rome, Dec. 20, 1786—Oct. 30, 1853; extraordinary contrapuntist, rivalling the ancient masters in ingenuity; prof. of cpt., and cond. at St. Peter's; prod. 54 operatic works and 21 ballets, 4 masses w. orch. and 5 oratorios, besides the monumental trilogy "*Giuseppe*" (*Joseph*) consisting of 3 oratorios ("*Potifar*," "*Giuseppe*," "*Giacobbe*"), performed at Rome, 1852 separately, then all at once by 400 musicians, producing such frantic excitement that the composer fainted away; he c. also an opera buffa and an opera seria performable together; 4 four-voiced fugues which could be combined into one fugue *à 16*, etc., incl. a fugue for 64 parts in 16 choirs; he wrote essays explaining his methods.

Rain'forth, Elizabeth, 1814—Redland, Bristol, 1877, Engl. soprano.

Ramann (rä'-män), **Lina,** b. Mainstockheim, near Kitzingen, June 24, 1833; pupil of Franz and Frau Brendel, Leipzig; 1858, founded a mus.-seminary for female teachers, 1865, a mus.-sch. at Nürnberg; pub. treatises and composed.

Rameau (rä-mō), (1) **J. Philippe,** Dijon, Sept. 25, 1683—of typhoid, Paris, Sept. 12, 1764; eminent as theorist, composer and organist. At 7 he could play at sight on the clavecin any music given him; from 10 to 14 he attended the Jesuit Coll. at Dijon; but taking no interest in anything but music was dismissed and left to study music by himself. He was sent to Italy, 1701, to break off a love affair, but did not care to study there, and joined a travelling French operatroupe as violinist. Later he became organist at two churches in Paris, 1717. He studied org. with Louis Marchand, who found his pupil a rival, and in a competition favoured his competitor, Daquin, as organist of St. Paul's; **R.** went as organist to Lille, later to Clermont (where lived his brother (2) **Claude,** a clever organist, and his father (3) **Jean Fran.,** a gifted but dissipated organist and poet). After 4 years he returned to Paris, and pub. a treatise on harm. which attracted some attention. He became organist Sainte-Croix-de-la-Bretonnerie; and c. songs and

Digitized by Google

dances for pieces by Piron, at the Op.-Com.; 1726, he pub. his epoch-making "*Nouveau système de musique théorique*," based on his own studies of the monochord (v. D. D.); in this work among many things inconsistent, involved and arbitrary (and later modified or discarded) was much of remarkable even sensational, novelty, such as the discovery of the law of chord-inversion. He founded his system on (1) chord-building by thirds; (2) the classification of chords and their inversions to one head each, thus reducing the consonant and dissonant combinations to a fixed number of root-chords; (3) a fundamental bass ("basse fondamentale," not our thorough-bass), an imaginary series of root-tones forming the real bases of all the chord-progressions of a composition. His theories provoked much criticism, but soon won him pupils from far and wide and the pre-eminence as theorist that he enjoyed as organist. He followed his first theoretic treatises with 5 other treatises. He now obtained the libretto "*Samson*" from Voltaire (whom he strikingly resembled in appearance) but the work was rejected on account of its biblical subject. "*Hippolyte et Aricie*," libretto by Abbé Pelegrin, was prod. at the Opéra, 1733, with so little succ. that he was about to renounce the stage, but his friends prevailed and he prod., 1735, the succ. ballet-opera "*Les Indes Galantes*," and at the age of 54 his masterpiece "*Castor et Pollux*," a great succ. as were most of his later works for 23 years, "*Les Fêtes d'Hébé*" (1739), "*Dardanus*" (1739), "*La Princesse de Navarre*," "*Les Fêtes de Polhymnie*," and "*Le Temple de la Gloire*" (1745), "*Les Fêtes de l'Hymen et de l'Amour, ou les Dieux d'Egypte*" (1747), "*Zaïs*" (1748), "*Pygmalion*" (1748), "*Platée ou Junon jalouse*," "*Neis*" and "*Zoroastre*" (the "*Samson*" music with another libretto) (1749), "*Acanthe et Céphise*," "*La Guirlande*," and "*La Naissance d'Osiris*" (1751), "*Daphnis et Egld*," "*Lycis et Délie*" and "*Le Retour d'Astrée*" (1753), "*Anacréon*," "*Les Surprises de l'Amour*," and "*Les Sybarites*" (1757), "*Les Paladins*" (1760). He c. also others not prod. His mus. is full of richness, novelty and truth, though he wrote only fairly for the voice. He said himself that were he younger he would revolutionise his style along the lines of Pergolesi. 1745 the King made him chamber-composer. His patent of nobility was registered, just before his death. He c. also many books of mus. for clavecin, etc.; of these a complete ed. is pub. by Steingräber. Biog. by du Charger (1761), Nisard (1867), Grique (1876).

Ramm (räm), **Fr.**, b. Mannheim, 1744; eminent oboist.

Ram'sey, Robt., organist and composer at Cambridge, 1628–44.

Ran'dall, (1) **J.**, 1715—1799; singer, professor at Cambridge and composer. (2) **Richard,** 1736—1828; tenor in Händel's oratorios.

Randegger (rän'-dĕd-jĕr), **Alberto,** b. Trieste, April 13, 1832; pupil of Lafont (pf.), and Ricci (comp.); at 20 prod. 2 ballets and an opera, "*Il Lazzarone*," in collab. with 3 others, at Trieste; then th.-cond. at Fiume, Zara, Sinigagli, Brescia and Venice, where he prod. grand opera "*Bianca Capello*" (1854); ca. 1854, London, as a singing-teacher; 1868 prof. of singing, R. A. M.; later dir. and a member of the Committee of Management; also prof. of singing R. C. M.; 1857 cond. It. Opera, St. James's Th.; 1879–85, Carl Rosa company; and from 1881, the Norwich Triennial Festival. Wrote "*Primer on singing.*" C. comic opera "*The Rival Beauties*" (London, 1864); the 150th Psalm with orch. and org. (Boston Jubilee, 1872); dram. cantata "*Fridolin*" (1873, Birmingham); 2 dram. scenes "*Medea*" (Leipzig, 1869) and "*Saffo*" (London, 1875); cantata,

Digitized by Google

"*Werther's Shadow*" (Norwich, 1902), etc.

Randhartinger (rănt-härt'-ĭng-ĕr), **Benedikt,** Ruprechtshofen, Lower Austria, 1802—Vienna, 1894; at 10 soprano; conductor and composer of over 600 works.

Rans'ford, Edwin, Gloucestershire, 1805—London, 1876; barytone.

Raoul de Coucy. Vide COUCY.

Rappoldi (răp-pôl'-dē), (1) **Eduard,** b. Vienna, Feb. 21, 1839; pupil at the Cons.; 1854–61, violinist ct.-opera; then leader at Rotterdam, then teacher Hochschule, Berlin; then leader opera-orch., Dresden, and since 1893 head vln.-teacher at the Cons.; c. chamber-mus., etc. (2) **Laura Rappoldi-Kahrer** (kä'-rĕr), b. Mistelbach, near Vienna, Jan. 14, 1853; wife of above; pianist; pupil of Vienna Cons. and of Liszt.

Rastrelli (răs-trĕl'-lē), (1) **Jos.,** Dresden, 1799—1843; ct.-conductor and dram. composer; son and pupil of (2) **Vincenzo,** 1760—1839.

Ras(o)umovski (rä-zoo-môf'-shkĭ), Count (from 1815 Prince) **Andrei Kyrillovitch,** Nov. 2, 1752—Sept. 23, 1836; Russian ambassador at Vienna, 1793–1809; to whom Beethoven dedicated the 3 quartets, op. 59.

Ratez (rä-tĕs), **Émile P.,** b. Besançon, Nov. 5, 1851; pupil of Bazin and Massenet at Paris Cons.; vla.-player, Op.-Com.; chorusm. under Colonne; 1891, dir. the Lille branch of the Paris Cons.; prod. 2 operas "*Ruse d'Amour*" (Besançon, 1886), and succ. "*Lydéric*" (Lille, 1895); c. a symph. poem with soli and chorus, "*Scènes héroïques,*" etc.

Rathgeber (rät'-gä-bĕr), **Valentin,** ca. 1690—after 1744, Benedictine monk at Banz, Franconia; composer.

Ratzenberger (rät'-sĕn-bĕrkh-ĕr), **Th.,** Grossbreitenbach, Thuringia, 1840—Wiesbaden, 1879; teacher and comp.

Rauchenecker (row'-khĕ-nĕk-ĕr), **G. Wm.,** b. Munich, March 8, 1844; pupil of Th. Lachner, Baumgartner and Jos. Walter (vln.); dir. Avignon Cons.; then 1873, mus.-dir. at Winterthur; 1874, prod. prize cantata, "*Niklaus von der Flüe*" (Zurich Music Festival); for one year cond. Berlin Philh. Concerts; 1889, mus. dir. at Elberfeld, where he prod. 3 succ. operas, "*Die letzten Tage von Thule*" (1889), "*Ingo*" (1893), and "*Sanna*" (1-act, 1893); c. also "*Le Florentin*" (not prod.); a symph., etc.

Rauscher (row'-shĕr), **Max,** b. Wettstetten, Bavaria, Jan. 20, 1860; 1884, took holy orders; from 1885, cond. Ratisbon Cath.

Rauzzini (rä-ood-zē'-nē), (1) **Venanzio,** Rome, 1747—Bath, Engl., 1810; tenor and dram. composer. (2) **Matteo,** d. 1791; bro. of above; dram. composer.

Ra'venscroft, (1) **Thos.,** 1582 (?)—London, 1635 (?); prominent early English composer and writer. (2) **John,** d. 1740; violinist, London.

Ravera (rä-vā'-rä), **Niccolò Teresio,** b. Alessandria, Italy, Feb. 24, 1851; pupil Milan Cons.; won first prizes for pf., organ and comp.; now cond. Th.-Lyrique de la Galérie-Vivienne, Paris; c. 4 operas.

Ravina (rä-vē'-nä), **J. H.,** b. Bordeaux, May 20, 1818; pianist; pupil of Zimmermann (pf.) and Laurent (theory) at Paris Cons., won first pf.-prize, 1834; 1st harm.-prize, 1836; asst.-teacher there till 1837, and also studied with Reicha and Leborne; made tours; 1861, chev. of the Legion of Honour; c. a concerto, etc.

Raw'lings, (1) **Thos.,** 1703—1767; Engl. organist. (2) **Robt.,** 1742—1814; son of above; violinist. (3) **Thos. A.,** 1775; violinist, teacher and composer. Son of (2).

Raymond (rĕ'-môn), **G. M.,** Chambéry, 1769—1839; acoustician.

Rea (rā), **Wm.,** b. London, March 25, 1827; articled pupil of Josiah Pittmann; at 16, organist; studied with Sterndale Bennett (pf., comp. and

Digitized by Google

instr.), then at Leipzig and Prague; returned to London, and gave chamber-concerts; 1856, founded the Polyhymnian Choir; organist at various churches; since 1878, at St. Hilda's, South Shields; c. anthems, etc.

Read, Daniel, Rehoboth, Mass., 1757—New Haven, Conn., 1836; mus.-teacher and composer.

Reading (rĕd'-ĭng), (1) **John,** 1645—Winchester, Engl., 1692; organist and composer of "Dulce domum," etc. (2) **John,** 1677—London, Sept. 2, 1764; son of above; organist and composer; the "*Portuguese Hymn*," "*Adeste Fideles*," is credited to him. (3) **John,** 1674—1720; organist. (4) ———, singer at Drury Lane, 1695. (5) Rev. **John,** Prebendary of Canterbury Cath.; pub. "*A Sermon, concerning Church Musick*" (1663).

Reay (rā), **Samuel,** b. Hexham, Engl., March 17, 1822; a pupil of Henshaw and Stimpson; 1841, organist St. Andrew's, Newcastle; since song-schoolmaster, Newark Parish Ch. and cond. Philh. Soc.; c. Psalm 102, with string-orch.; Communion Service, etc.

Rebel (rŭ-bĕl), (1) **J. Ferry,** Paris, 1669—1747; conductor and composer. (2) **Fran.,** Paris, 1701—1755; violinist and dram. composer.

Rebello (rā-bĕl'-lō), **João Lourenço (João Soares),** Caminha, 1609—San Amaro, Nov. 16, 1661; eminent Portuguese composer.

Reber (rŭ-bā), **Napoléon H.,** Mühlhausen, Alsatia, Oct. 21, 1807—Paris, Nov. 24, 1880; 1851, prof. of comp., Paris Cons.; pub. one of the best French harm. treatises (1862); c. comic operas, etc.

Rebicek (rā'-bĭ-tsĕk), **Josef,** b. Prague, Feb. 7, 1844; violinist; pupil Prague Cons.; 1861, Weimar ct.-orch.; 1863, leader royal th., Wiesbaden; 1875, R. Mus.-Dir.; 1882, leader and op.-dir. Imp. Th. Warsaw; 1891, cond. Nat. Th., Pesth; 1893, at Wiesbaden; 1897, cond., Berlin Philh. Orch.

Rebling (răp'-lĭng), **Gv.,** b. Barby, Magdeburg, July 10, 1821; pupil of Fr. Schneider at Dessau; 1856, R. Mus.-Dir.; 1858, organist Johanniskirche; 1846, founded and cond. a church choral soc.; 1897, c. Psalms, "*a cappella*," 'cello-sonata, etc. (2) **Fr.,** b. Barby, Aug. 14, 1835; pupil of Leipzig Cons. and of Götz (singing); 1865–78, tenor at various theatres; from 1877, singing-teacher Leipzig Cons.

Reckendorf (rĕk'-ĕn-dôrf), **Alois,** b. Trebitsch, Moravia, June 10, 1841; studied Leipzig Cons.; since 1877, teacher of pf. and theory there; composer.

Redan, K. Vide C. CONVERSE.

Redeker (rā'-dĕk-ĕr), **Louise Dorette Auguste,** b. Duingen, Hanover, Jan. 19, 1853; contralto; studied Leipzig Cons.; début, Bremen, 1873.

Red'ford, J., organist and composer St. Paul Cath., 1491–1547.

Red'head, Richard, Harrow, Engl., 1820—May, 1901; studied at Magdalen Coll., Oxford; organist of St. Mary Magdalene's Ch., London; ed. colls.; c. masses, etc.

Ree (rā), **Anton,** Aarhus, Jutland, 1820—Copenhagen, 1886; pianist, teacher and writer.

Reed, (1) **Thos. German,** Bristol, 1817—Upper East Sheen, Surrey, 1888; pianist and singer. In 1844 he m. (2) **Priscilla Horton** (1818—1895), a fine actress and contralto. Their entertainments were continued by their son (3) **Alfred German** (d. London, March 10, 1895). (4) **Robt. Hopké,** and (5) **Wm.,** bros. of (1); 'cellists.

Reeve, Wm., London, 1757—1815: c. operettas.

Reeves, (1) **(John) Sims,** Woolwich, Sept. 26, 1818 (acc. to Grove, Shooters Hill, Oct. 21, 1822)—London, Oct. 25, 1900; noted tenor; at 14 organist of North Cray Ch.; learned the vln., 'cello, oboe and bassoon; and studied with J. B. Cramer (pf.) and W. H. Callcott (harm.);

Digitized by Google

début as barytone, 1839; studied with Hobbs and Cooke, and sang minor tenor parts at Drury Lane; then studied with Bordogni, Paris, and Mazzucato, Milan; sang at La Scala, 1846, Drury Lane, 1847, with great succ.; début in Italian opera, 1848, at H. M.'s Th., also in oratorio at the Worcester and Norwich Festivals, the same year; retired in 1891, but on account of reverses, reappeared in 1893; and 1896, made succ. tour of South Africa; pub. "*Life and Recollections*" (London, 1888); he m., 1850, (2) **Emma Lucombe,** opera and concert soprano. (3) **Herbert,** his son and pupil, studied at Milan; concert-début, 1880.

Regan, Anna. Vide SCHIMON-REGAN.

Reger (rā'-gĕr), **Max,** b. Brand, Bavaria, March 19, 1873; pupil of Lindner and H. Riemann; c. 'cello-sonata, etc.

Regibo (rā'-zhē-bō), **Abel B. M.,** b. Renaix, Belgium, April 6, 1835; organist, pianist, and composer.

Regino (rā-jē'-nō) **(Prumiensis),** d. 915; Abbot of Prum monastery, near Trier, 892; writer. (Gerbert.)

Régis (rā'-zhēs), **Jns.,** Belgian cptist.; contemporary of Okeghem.

Regnal, Fr. Vide FR. D'ERLANGER.

Regnart (or **Regnard**) (rĕkh'-närt), (1) **Jacob,** Netherlands, 1540—Prague, ca. 1600; imp. vice-cond.; popular composer. His brothers (2) **Fz.,** (3) **K.,** and (4) **Pascasius,** also c. songs.

Regondi (rā-gôn'-dē), **Giulio,** Geneva, 1822—Engl., 1872; guitar, and concertina-virtuoso; composer.

Rehbaum (rā'-bowm), **Theobald,** b. Berlin, Aug. 7, 1835; pupil of H. Ries (vln.) and Kiel (comp.), l. Wiesbaden; c. 7 operas incl. "*Turandot*" (Berlin, 1888), etc.

Rehberg (rā'-bĕrkh), (1) **Willy,** b. Morges, Switz., Sept. 2, 1863; pianist; son and pupil of (2) **Fr. R.** (a mus.-teacher); later studied at Zurich Mus.-Sch. and Leipzig Cons.; pf.-teacher there till 1890; 1888–90, cond. at Altenburg; since 1890, head pf.-teacher Geneva Cons.; since 1892, also cond. Geneva Municipal Orch.; c. vln.-sonata, pf.-sonata, etc.

Rehfeld (rā'-fĕlt), **Fabian,** b. Tuchel, W. Prussia, Jan. 23, 1842; violinist; pupil of Zimmermann and Grünwald, Berlin; 1868, royal chamber-mus.; 1873, leader ct.-orch.

Reicha (rī'-khă), (1) (rightly **Rejcha,** rā'-khă), **Jos.,** Prague, 1746—Bonn, 1795; 'cellist, violinist, and cond. at Bonn. (2) **Anton (Jos.),** Prague, Feb. 27, 1770—Paris, May 28, 1836; nephew and pupil of above; flutist, vla.-player, and teacher. Notable in his day as a theorist and an ingenious and original contrapuntist; c. an opera, etc.

Reichardt (rī'-khärt), (1) **Jn. Fr.,** Königsberg, Nov. 25, 1752—Giebichenstein, near Halle, June 27, 1814; cond., editor and dram. composer; pupil of Richter and Veichtner; 1775, ct.-cond. to Frederick the Great, later to Fr. Wm. II. and III., then to Jerome Bonaparte; he prod. many German and Italian operas and influential Singspiele; also c. 7 symphs., a passion, etc., and notable songs. (2) **Luise,** Berlin, 1788 — Hamburg, 1826; daughter of above; singing-teacher. (3) **Gv.,** Schmarsow, near Demmin, 1797—Berlin, 1884; conductor; c. pop. songs. (4) **Alex.,** Packs, Hungary, 1825 — Boulogne-sur-Mer, 1885; tenor.

Reichel (rī'-khĕl), (1) **Ad. H. Jn.,** b. Tursznitz, W. Prussia, 1816; pupil of Dehn and L. Berger; Berlin; pf.-teacher, Paris; 1857–67, taught comp. at Dresden Cons.; 1867, municipal mus.-dir. Berne, Switz.; c. pf.-concertos, etc. (2) **Fr.,** Oberoderwitz, Lusatia, 1833—Dresden, 1889; cantor and org.-composer.

Reicher-Kindermann (rī'-khĕr-kĭn'-dĕr-măn), (1) **Hedwig,** Munich, 1853—Trieste, 1883; soprano; daughter of the barytone, A. Kindermann; m. (2) **Reicher,** an opera singer.

Reichert (rī'-khĕrt), **Mathieu André,** b. Maestricht, 1830; flute-virtuoso;

Digitized by Google

pupil Brussels Cons., took 1st prize in 1847; toured Europe and America; composer.

Reichmann (rīkh'-măn), **Th.**, b. Rostock, March 18, 1849; barytone; pupil of Mantius, Elsler, Ress and Lamperti; 1882–89, ct.-opera Vienna; 1882, created "Amfortas" in "*Parsifal*," Bayreuth; 1889–90, New York; then Vienna.

Reid (rēd), General **John**, Straloch, Perthshire, 1721(?)—London, 1807; a musical amateur, founded a chair of mus. Edinburgh Univ.

Reijnvaan (or **Reynwaen**) (rĕn'-vän), **Jean Verschuere**, LL.D.; Middleburg, Holland, 1743—Flushing, May 12, 1809; organist and composer.

Reimann (rī'-măn), (1) **Mathieu (Matthias Reymannus)**, Löwenberg, 1544—1597; composer. (2) **Ignaz**, Albendorf, Silesia, 1820—Rengersdorf, 1885; composer. (3) **H.**, b. Rengensdorf, March 14, 1850; son and pupil of (2); since 1887 asst.-libr., R. Library, Berlin; organist to the Philh. Soc.; teacher of organ and theory, Scharwenka-Klindworth Cons., and (since 1895) organist at the Gnadenkirche; prominent critic and writer; c. sonatas and studies for organ.

Reinagle (rī'-nä-gĕl), (1) **Jos.**, b. London; son of a German mus., horn-player and composer, 1785. (2) **Hugh**, d. young at Lisbon; bro. of above; 'cellist. (3) **Alex. R.**, Brighton, 1799—Kidlington, near Oxford, 1877; organist and composer; son of (1).

Reinecke (rī'-nĕk-ĕ), (1) **Ld. K.**, Dessau, 1774—Güsten, 1820; leader and dram. composer. (2) **K. (H. Carsten)**, b. Altona, June 23, 1824; noteworthy pianist and teacher; son and pupil of a music-teacher; at 11, played in public; at 19 toured Denmark and Sweden; at Leipzig advised by Mendelssohn and Schumann; ct.-pianist at Copenhagen; 1851 teacher Cologne Cons.; 1854–59 mus.-dir. Barmen; 1859–60 mus.-dir. and cond. Singakademie, Breslau; 1860–95 cond. Gewandhaus Concerts, Leipzig; also prof. of pf.-playing and free comp., Leipzig Cons.; 1897 "Studiendirektor" there; Dr. Phil. *h. c.*, Leipzig Univ.; Royal Professor; toured almost annually with great succ.; c. 2 masses, 3 symphs., 5 overtures "*Dame Kobold*," "*Aladin*," "*Friedensfeier*," "*Festouvertüre*," "*In memoriam*" (of David); "*Zenobia*," introd. and fugue with chorus and orch; funeral march for Emperor William I.; concertos for vln., 'cello and harp.; prod. grand opera "*König Manfred*" (Wiesbaden, 1867); 3 comic operas; fairy opera "*Die Teufelchen auf der Himmelswiese*" (Glarus, 1899); mus. to Schiller's "*Tell*"; oratorio "*Belsazar*"; 2 cantatas "*Hakon Jarl*," and "*Die Flucht nach Ægypten*," with orch.; 5 fairy cantatas, 4 concertos, many sonatas; "*Aus der Jugendzeit*," op. 106; "*Neues Notenbuch fur Kleine Leute*," op. 107; concert-arias, 20 canons for 3 female voices, and excellent songs for children.

Reiner (rī'-nĕr), (1) **Jacob**, Altdorf, Würtemberg, ca. 1560—1606; composer. (2) **Ambrosius**, Altdorf-Weingarten, 1604—1762; ct.-conductor; son of above.

Reinhard (rīn'-härt), **B. Fran.**, Strassburg, mus.-printer, 1800; the first to stereotype music plates.

Reinhold (rīn'-hōlt), (1) **Thos.**, Dresden, 1690—Soho, 1751; singer. (2) **Chas. Fred.**, 1737—Somers Town, 1815; Engl. bass and organist. (3) **Hugo**, b. Vienna, March 3, 1854; composer.

Reinholdt (rīn'-hōlt), **Th. Christlieb**, d. Dresden, March 24, 1755; cantor, teacher and composer.

Reinke(n) (rīn'-kĕn) (or **Reinicke**), **Jn. Adam**, Deventer, Holland, April 27, 1623—Hamburg, Nov. 24, 1722; noted organist and composer.

Reinsdorf (rīns'-dôrf), **Otto**, Köselitz, 1848—Berlin, 1890; editor.

Reinthaler (rīn'-tăl-ĕr), **K. (Martin)**,

Digitized by Google

Erfurt, 1832—Bremen, 1896; singing-teacher, organist, conductor and dram. composer.

Reisenauer (rī'-zĕ-now-ĕr), **Alfred,** b. Königsberg, Nov. 1, 1863; pianist; pupil of L. Köhler and Liszt; début, 1881, Rome, with Liszt; toured; composer.

Reiser (rī'-zĕr). **Aug. Fr.,** b. Gammertingen, Würtemberg, Jan. 19, 1840; 1880–86. ed Cologne "*Neue Musikzeitung*", c. 2 symphs., choruses, incl. "*Barbarossa*," for double ch., etc.

Reiset. Vide DE GRANDVAL.

Reiss (rīs), (1) **K. H. Ad.,** b. Frankfort-on-Main, April 24, 1829; pupil of Hauptmann, Leipzig; chorus-master and cond. various theatres; 1854, 1st cond. Mayence; 1856, 2d., later 1st cond. at Cassel (vice Spohr). 1881–86, ct.-th., Wiesbaden; prod. opera, "*Otto der Schütz*" (Mayence, 1856). (2) **Albert,** b. Berlin; Wagnerian tenor; studied law, then became an actor, discovered by Pollini; pupil of Liebau and Stolzenberg; début in opera at Konigsberg, later at Posen and Wiesbaden; famous as "Mime" and "David." 1902–3, N. Y.

Reissiger (rīs'-sīkh-ĕr), (1) **Chr. Gl.,** c. 1790; comp. (2) **K. Gl.,** Belzig, near Wittenberg, Jan. 31, 1798—Dresden, Nov. 7, 1859; son of above; pupil of Schicht and Winter; singer, pianist and teacher; 1826, on invitation, organised at The Hague the still succ. Cons.; ct.-cond. Dresden (vice Weber); c. 8 operas, 10 masses. (3) **Fr. Aug.,** Belzig, 1809—Frederikshald, 1883; bro. of above; military bandm.; composer.

Reissmann (rīs'-măn), **Aug.,** b. Frankenstein, Silesia, Nov. 14, 1825; studied there and at Breslau; 1863–80, lectured at Stern Cons., Berlin; then lived in Leipzig (Dr. Phil., 1875), Wiesbaden and Berlin; writer of important historical works, and lexicographer; c. 3 operas, 2 dram. scenes, an oratorio, etc.

Reiter (rī'-tĕr), **Ernst,** Wertheim, Baden, 1814—Basel, 1875; vln.-prof. and dram. composer.

Relfe (rĕlf), (1) **Lupton,** d. 1803; for 50 years organist Greenwich Hospital. (2) **John,** Greenwich, 1763—London, ca. 1837; son of above; noted teacher; theorist.

Rellstab (rĕl'-shtäp), (1) **Jn. K. Fr.,** Berlin, 1759—1813; son and successor of owner of a printing-establishment; critic, teacher, and composer. (2) (**H. Fr.**) **L.,** Berlin, 1799—1860; the noted novelist, son of above; wrote biog., libretti and criticisms which got him twice imprisoned; c. part-songs. (3) **Karoline,** b. 1793 (or '94); sister of above; singer of unusual compass.

Remenyi (rĕm'-ăn-yē), **Eduard,** Heves, Hungary, 1830—on the stage, of apoplexy, San Francisco, Cal., May 15, 1898; noted violinist; pupil of Böhm, Vienna Cons.; banished for his part in Hungarian Revolution; toured America; 1854, solo violinist to Queen Victoria; 1860, pardoned by Austrian Emperor and made ct.-violinist; toured widely, 1866 round the world; c. a vln.-concerto, transcriptions, etc.

Remi d'Auxerre (rā-mē dō-sār) (**Remigius Altisiodorensis**), monk at Rheims, 893; writer.

Remmers (rĕm'-mĕrs), **Jn.,** Jever, 1805—The Hague, Jan. 28, 1847; violinist.

Rem'mert, Martha, b. Gross-Schwerin, near Glogau, Sept. 13, 1854; pianist; pupil of Kullak, Tausig and Liszt; lives in Berlin.

Rémusat (**Rémuzat**) (rā-mü-zā), (1) **Jean,** Bordeaux, 1815—Shanghai, 1880; flute-virtuoso; writer and composer. (2) **Bd. Martin,** b. Bordeaux, 1822; bro. of above; flutist.

Remy, W. A. Vide MAYER, WM.

Rénard (rā-năr), **Marie,** b. Graz, Jan. 18, 1864; soprano; début, Graz, 1882; 1885–88, Berlin ct.-opera; then Vienna ct.-opera.

Renaud (rü-nō), (1) **Albert,** b. Paris, 1855; pupil of Franck and Délibes;

Digitized by Google

organist St. François-Xavier; critic, "*La Patrie*"; c. 4-act "féerie," "*Aladin*" (1891); opéra comique "*À la Housarde*" ('91); operetta "*Le Soleil de Minuit*" (1898); ballets, etc. (2) **Maurice,** b. Bordeaux, 1862; notable bass; pupil of Paris Cons.; 1883–90, at R. Opera, Brussels; 1890–91. Op.-Com., Paris; from 1891–1902, Gr. Opéra; equally fine in comic and serious works; has a repertory of 50 operas.

Rendano (rĕn-dä'-nō), **Alfonso,** Carolei, Calabria, April 5, 1853; pianist; pupil of Naples Cons., Thalberg and Leipzig Cons. (1871); toured; c. piano-pcs.

Renner, Josef, Schmatzhausen, Bavaria, 1832—Ratisbon, 1895; editor.

Reszké. Vide DE RESZKÉ.

Réty (rā-tē), **Chas.,** ca. 1826—Paris, 1895; under the pseud. "Chas. Darcours," critic for twenty-five years.

Reubke (roip'-kĕ), (1) **Ad.,** Halberstadt, 1805—1875; org.-builder at Hausendorf, near Quedlinburg. (2) **Emil,** Hausneindorf, 1836—1885; son and successor of above. (3) **Julius R.,** Hausneindorf, 1834—Pillnitz, 1858; bro. of above; pianist and composer. (4) **Otto R.,** b. Nov. 2, 1842; bro. of above; pupil of von Bülow and Marx; mus.-teacher and conductor, Halle; 1892, mus.-dir. at the University.

Reuling (roi'-lĭng), **(L.) Wm.,** Darmstadt, 1802—Munich, 1879; conductor and dram. composer.

Reuss (rois), (1) **Eduard,** b. New York, Sept. 16, 1851; pupil of Ed. Krüger and of Liszt; 1880, teacher at Carlsruhe. His wife, (2) **Reuss-Belce** (-bĕl'-tsĕ) **Louise,** b. Vienna; soprano; pupil of Gänsbacher; début as "Elsa," Carlsruhe, 1884; later at Wiesbaden, and Bayreuth as one of the "Norns" and "Walküre" for years; 1900 sang Wagner in Spain, 1901, Met. Op., N. Y. (3) **H. XXIV.,** Prince of Reuss-Köstritz; b. Trebschen, Brandenburg, Dec. 8, 1855; pupil of Herzogenberg and Rust, Leipzig; c. 2 symphs., a mass, etc.

Reuter (roi'-tĕr), **Florizel** (known as "**Florizel**"); b. 1890 (?); boy violinist; pupil of Bendix, Chicago, and of Marteau, in Europe; has toured America with popular success.

Reutter (roit'-tĕr), (1) **G.** (Senior), Vienna, 1656—Aug., 1738; theorbist, ct.-organist and conductor. (2) **(Jn. Adam), G.** (Junior), Vienna, 1708—1772; son and (1738) successor of above as ct.-conductor; c. opera, etc.

Rey (rĕ), (1) **J. Bap.,** Lauzerte, 1734—Paris, 1810; conductor, professor of harm. and dram. composer. (2) **L. Chas. Jos.,** bro. of above; for 40 years 'cellist, Gr. Opéra. (3) **J. Bap.** (II.), b. Tarascon, ca. 1760; from 1795 till 1822, 'cellist, Gr Opéra, and theorist. (4) **V. F. S.,** b. Lyons, ca. 1762; theorist. (5) Vide REYER.

Reyer (rĕ-yā) (rightly **Rey**), **L. Étienne Ernest,** b. Marseilles, Dec. 1, 1823; prominent French composer; studied as a child in the free municipal sch. of mus.; while in the Govt. financial bureau at Algiers, c. a solemn mass and pub. songs; the Revolution of 1848 deprived him of his position and he retired to Paris, where he studied with his aunt, Mme. Farrenc; librarian at Opéra (vice Berlioz); 1876, Académie; critic "*Journal des Débats*"; 1862, Chev. of the Legion of Honour; 1886, Officier. Prod. a symph. ode with choruses "*Le Sélam*" (Th. Italien 1850); 1-act comedy-opera "*Maître Wolfram*" (Th.-Lyrique, 1854), a ballet-pantomime "*Sacountala*" (Opéra, 1858); comedy-opera "*La Statue*" (Th.-Lyr., 1861, revived at the Opéra 1878 without succ.); unsucc. opera "*Erostrate*" (Baden-Baden, 1862); the still pop. opera "*Sigurd*" (Brussels, 1884), and "*Salammbô*" (Brussels, 1890). C. a cantata "*Victoire*" (1859); a hymn, "*L'Union des Arts*" (1862), a dram. scene,

Digitized by Google

"*La Madeleine au Desert*" (1874); male choruses; also some church-mus. Pub. a volume of essays, 1875.

Reznicek (rĕz'-nĭ-tsĕk), **Emil Nicolaus,** Freiherr **von,** b. Vienna, May 4, 1861; studied Leipzig Cons.; th.-conductor various cities; 1896, 1st cond. ct.-th., Mannheim; prod. at Prague operas "*Die Jungfrau von Orleans*" (1887), "*Satanella*" (1888), "*Emerich Fortunat*" (1889), comic opera (text and music), "*Donna Diana*" (1894), all very succ.; Volks-oper, "*Till Eulenspiegel*" (Berlin, 1903). C. also a requiem (1894), a symph. suite, etc.

Rhaw (Rhau) (row), **G.,** Eisfeld, Franconia, 1488—Wittenberg, 1548; mus.-printer and composer.

Rheinberger (rīn'-bĕrkh-ĕr), **Jos. (Gabriel),** Vaduz, Lichtenstein, March 17, 1837—(of nerve and lung troubles) Munich, Nov. 25, 1902; eminent teacher and composer. At 5 played the piano; at 7 a good organist; studied R. Sch. of Mus., Munich; 1859, teacher of theory there; also organist at the ct.-church of St. Michael, and cond. Oratorio Soc. 1865–67, "*Repetitor*" ct.-opera; Royal Prof. and Inspector of the Sch. of Mus.; from 1877 ct.-cond. Royal Chapel-Choir; m. Franziska von Hoffnas, a poetess (1822—1892); prod. romantic opera "*Die 7 Raben*" (Munich, 1869); comic opera "*Des Thürmers Töchterlein*" (Munich, 1873); "*Christophorus*," a mass for double choir (dedicated to Leo XIII.); mass, with orch.; requiem for soldiers of the Franco-Prussian war; 2 Stabat Maters; 4 cantatas with orch.; 2 choral ballades; "*Florentine*" symph.; symph. tone-picture "*Wallenstein*"; a symphonic fantasia; 3 overtures "*Demetrius*," "*The Taming of the Shrew*," "*Triumph*"; 2 organ-concertos; pf.-concertos; chamber-music; vln.-sonatas; pf.-sonatas ("symphonique"; op. 47; "romantic," op. 184), etc., notably 18 important org.-sonatas; left unfinished mass in A minor (finished by his pupil L. A. Coerne).

Riccati (rĭk-kä'-tē), **Count Giordano,** b. Castelfranco, 1709—Treviso, 1790; theorist.

Ricci (rĭt'-chē), (1) **Luigi,** Naples, 1805 — insane, in asylum, Prague, 1859; conductor and dram. composer; m. (2) **Lidia Stoltz,** who bore him two children, of whom (3) **Adelaide** sang at Th. des It., Paris, 1867, and died soon after. (4) **Federico,** Naples, 1809 — Comegliano, 1877; bro. of (1) and collaborator in 4 of his operas; also c. others.

Riccius (rĕk'-tsĭ-oos), (1) **Aug. Fd.,** Bernstadt, Saxony, 1819—Carlsbad, 1886; conductor, critic, singing-teacher and composer. (2) **K. Aug.,** Bernstadt, July 26, 1830—Dresden, July 8, 1893; nephew of above; conductor, violinist and composer of comic operas, etc.

Rice, Fenelon B., Green, Ohio, Jan. 2, 1841—Oberlin, Ohio, Oct. 26, 1901; studied Boston, Mass., later Leipzig; for 3 years organist, Boston; from 1871, dir. Oberlin (Ohio) Cons. of Mus.; Mus. Doc. Hillsdale (Mich.) Coll.

Rich'ards, (H.) Brinley, Carmarthen, Wales, Nov. 13, 1817 — London, May 1, 1885; pop. composer and pianist.

Rich'ardson, (1) **Vaughan,** d. 1729; organist and composer, London. (2) **Jos.,** 1814—1862; flutist and composer, London.

Richault (rē-shō), (1) **Chas. Simon,** Chartres, 1780—Paris, 1866; mus.-publisher, succeeded by his sons (2) **Guillaume Simon** (1806 — 1877) and (3) **Léon** (1839—1895).

Riche, A. Le. Vide DIVITIS.

Richter (rĭkh'-tĕr), (1) **Fz. X.,** Holeschau, Moravia, 1709—1789; cond., writer and composer. (2) **Jn. Chr. Chp.,** Neustadt-am-Kulm, 1727 — Schwarzenbach-on-Saale, 1779; Father of Jean Paul R.; organist. (3) **Ernst H. Ld.,** Thiergarten, Prussian Silesia, 1805—Steinau-on-

Digitized by Google

Oder, 1876; notable teacher; c. an opera, etc. (4) **Ernst Fr. (Eduard),** Gross Schönau, Saxony, Oct. 24, 1808—Leipzig, April 9, 1879; eminent theorist; pupil of Weinlig, and self-taught; 1843 teacher at Leipzig Cons. newly founded; 1843–47, conductor Singakademie; organist various churches; 1863 mus.-dir. Nikolaikirche; 1868 mus.-dir. and cantor Thomaskirche; Prof.; wrote a standard "*Lehrbuch der Harmonie*" (1853), and "*Lehrbuch der Fuge*"; c. an oratorio, masses, etc. (5) **Alfred,** b. Leipzig, April 1, 1846; son of above; teacher at the Cons., 1872–83; then lived in London; 1897, Leipzig; pub. supplement to his father's "*Harmonie*," and "*Kontrapunkt*"; also "*Das Klavierspiel für Musikstudierende*" (Leipzig, 1898). (6) **Hans,** b. Raab, Hungary, April 4, 1843; eminent conductor; son of the cond. of the local cath.; his mother was a prominent sopr. and later a distinguished teacher; choirboy in the ct.-chapel, Vienna; studied with Sechter (piano-playing), and Kleinecke (the French horn), at the Cons.; horn-player in Kärnethor Th. orch.; then with Wagner, 1866–67 in Lucerne, making a fair copy of the "*Meistersinger*" score. On W.'s recommendation, 1867, chorusm., Munich Opera. 1868–69 ct.-cond. under von Bülow. Cond. first performance of "*Lohengrin*" (Brussels, 1870); again at Lucerne with Wagner, making fair copy of the score of the "*Nibelungen Ring*"; 1871–75, cond., Pesth National Th.; then cond. of the Imp. Opera, Vienna; 1893, 1st cond.; since 1875 also cond. "*Gesellschaft der Musikfreunde*" excepting 1882–83. Selected by Wagner to cond. the "*Ring des Niebelungen*" (Bayreuth, 1876), and alternate cond. with Wagner at the Wagner Concerts, Albert Hall, London, 1877; chief-cond. Bayreuth Festivals, and since 1879, annually cond. Philh. concerts at London. Cond. several Lower Rhenish Festivals and (since 1885) the Birmingham Festivals. In 1885, Mus. Doc. *h. c.*, Oxford Univ. In 1898 the freedom of the city of Vienna was given him.

Ricieri (rē-chā'-rē), **Giov. A.,** Venice, 1679—Bologna, 1746; male soprano and composer.

Ricordi (rē-kôr'-dē), (1) **Giov.,** Milan, 1785—1853; founder of the mus.-publishing firm in Milan; violinist and conductor; succeeded by his son (2) **Tito** (1811—1888); the present head is (3) **Giulio** (b. Milan, Dec. 19, 1840); also ed. of the "*Gazetta Musicale.*"

Riechers (rē'-khĕrs), **Aug.,** Hanover, 1836—Berlin, 1893; maker and repairer of vlns.; writer.

Riedel (rē'-d'l) (1) **Karl,** Kronenberg, Oct. 6, 1827—Leipzig, June 3, 1888; pupil Leipzig Cons.; 1854, founded the noted social society Riedelverein; pres. Wagnerverein, etc.; pub. colls. (2) **Hn.,** b. Burg, near Magdeburg, Jan. 2, 1847; pupil Vienna Cons.; ct.-cond. Brunswick; composer. (3) **Furchtegott Ernst Aug.,** b. Chemnitz, May 22, 1855; pupil Leipzig Cons.; from 1890, town cantor, Plauen, Saxony, also cond.; c. cantatas, etc.

Riedt (rēt), **Fr. Wm.,** Berlin, 1712—1784; flute-virtuoso; writer and composer.

Riehl (rēl), **Wm. H. von,** Biebrich, 1823—Munich, 1897; director, writer and composer.

Riem (rēm), **Fr. Wm.,** Kolleda, Thuringia, 1779—Bremen, 1857; organist, conductor and composer.

Riemann (rē'-măn), (1) **Jakob,** at Cassel 18th cent.; ct.-composer. (2) **Aug.,** Blankenham, Thuringia, 1772—Weimar, 1826; 1st violinist ct.-orch. (3) **Hugo,** b. Grossmehlra, near Sondershausen, July 18, 1849; notable theorist. Son of a farmer who taught him the rudiments of mus., and who had prod. an opera and choral pcs. at Sondershausen, but opposed his son's mus. ambi-

Digitized by Google

tions; the youth, however, studied theory with Frankenberger, and piano with Barthel and Ratzenberger, at Sondershausen. Studied law, then philosophy and history, at Berlin and Tübingen; after serving in the campaign of 1870—71, entered Leipzig Cons.; 1873, Dr. Phil. Göttingen; wrote dissertation "*Musikalische Logik*"; until 1878, a cond. and teacher at Bielefeld, then lecturer Leipzig Univ.; 1880–81, teacher of mus. at Bromberg; then till 1890, Hamburg Cons., then the Wiesbaden Cons.; 1895, lecturer at Leipzig Univ.; m. in 1876. Notable at times under pseud. "**Hugibert Ries**" as an essayist, writer of theoretical treatises of much originality, also an important historian and lexicographer; mus.-ed. of Meyer's "*Konversations-lexikon*" and ed. a valuable "*Musik-Lexikon*" (1882; Engl. ed. 1893); c. chamber-mus., vln.-sonata, etc.

Riemenschneider (rē'-mĕn-shnī-dĕr), **G.**, b. Stralsund, April 1, 1848; pupil of Haupt and Kiel; th.-cond. Lübeck (1875) and Danzig; later cond. Breslau concert-orch.; c. operas "*Mondeszauber*" (Danzig, 1887), and "*Die Eisjungfrau*" (symphonic picture), "*Julinacht*," etc.

Riepel (rē'-pĕl), **Jos.**, Horschlag, Upper Austria, 1708—Ratisbon, 1782; chamber-musician, theorist and composer.

Ries (rēs), (1) **Jn.**, Benzheim, 1723—1786 (7); ct.-trumpeter and violinist to the Elector of Bonn; also conductor. (2) **Anne Maria**, daughter of above; ct.-soprano, Bonn, 1764–1794; m. a violinist Fd. Drewer. (3) **Fz.** (der alter), Bonn, 1755—Bremen, 1846; bro. of above; leader, later ct.-mus. dir., Bonn. (4) **Fd.**, Bonn, Nov. 29, 1784—Frankfort-on-Main, Jan. 13, 1838; noted pianist; pupil of Beethoven (of whom he wrote a valuable sketch) and Albrechtsberger; toured, 1813–24, London; m. an English woman; from 1830, l. Frankfort as cond.; c. 8 operas, 6 symphs., etc. (5) **Peter Jos.**, 1790—London, 1882; bro. of above; Royal Prussian Prof. (6) **Hubert**, Bonn, April 1, 1802—Berlin, Sept. 14, 1886; bro. of above; violinist, teacher and composer of valuable method, studies, etc., for vln. (7) **Louis**, b. Berlin, Jan. 30, 1830; son of (6), vln.-teacher, London. (8) **Ad.**, b. Berlin, Dec. 20, 1837; bro. of above; pf.-teacher, London; composer. (9) **Fz.**, b. Berlin, April 7, 1846; son and pupil of (6); studied with Massart at Paris Cons. and with Kiel (comp.); concert-violinist till 1875 when he retired because of nervousness, and entered mus.-publishing (Ries & Erler, Berlin); c. excellent orch. and chamber-mus., etc. (10) **Hugibert.** Vide HUGO RIEMANN.

Rieter-Biedermann (rē'-tĕr-bē'-dĕr-măn), **J. Melchior**, 1811—Winterthur, Switz., 1876; founded pub.-house, 1849; 1862, branch at Leipzig.

Rietz (rēts), (1) **Jn. Fr. R.**, d. Berlin, 1828; vla.-player, royal chamber-mus. (2) **Eduard**, Berlin, 1802—1832; son of above; violinist and tenor; founded the Berlin Philh. Soc., 1826; was its cond. till death. (3) **Julius**, Berlin, Dec. 28, 1812—Dresden, Sept. 12, 1877; son of (1); 'cellist and cond.; pupil of Schmidt, Romberg and Ganz; 1834, asst.-cond. to Mendelssohn, Düsseldorf opera; 1835, his successor; 1847, cond. Singakademie, Leipzig, later also cond. Gewandhaus and prof. of comp. at the Cons.; 1860, ct.-cond. at Dresden; later dir. of the Cons.; editor of scores; c. 4 operas, 3 symphs., various overtures, masses, etc.

Riga (rē'-gä), **Frantz (François)**, Liège, 1831—Schaerbeek, near Brussels, 1892; conductor and composer of male choruses, etc.

Rig'by, Geo. Vernon, b. Birmingham (?), Jan. 21, 1840; notable operatic and concert tenor; toured Engl., Ger. and Italy.

Righini (rē-gē'-nē), **V.**, Bologna, Jan. 22, 1756—Aug. 19, 1812; tenor,

Digitized by Google

singing-teacher and court-cond. at Mayence, later Berlin; c. 20 operas, etc., incl. vocalises.

Rille. Vide LAURENT DE RILLE.

Rimbault (rĭm'-bōlt), (1) **Stephen Francis,** organist and composer, 1773—1837. (2) **Edw. Fran.,** London, June 13, 1816—Sept. 26, 1876; son and pupil of above; organist and noted lecturer, editor, essayist and writer of numerous valuable historical works based on research.

Rimsky-Korsakov (rĭm'-shkĭ-kôr'-să-kôf), **Nikolas Andrejevitch,** b. Tikhvin, Novgorod, May 21 (new style), 1844; notable Russian composer; studied at the Naval Inst., Petersburg; also took pf.-lessons; 1861, took up mus. as a profession after study with Balakirev; at 21 prod. his first symph.; 1871, prof. of comp. and instr. at Petersb. Cons., also 1873–84 inspector of Marine Bands; 1874–87, dir. Free Sch. of Mus., and until 1881, cond. there; 1883, asst. cond. (to Balakirev) of the Imp. Orch.; from 1886, cond. Russian Symph. Concerts; 1889, cond. 2 Russian concerts at the Trocadero, Paris. He orchestrated the posthumous operas: Dargomyzsky's "*Commodore*," Mussorgsky's "*Khovanstchyna*" and Borodin's "*Prince Igor*"; pub. coll. of Russian songs and a harmony. C. operas "*Pskovitjanka*" ("The Girl from Pskov") (St. Petersburg, Imp. Th. 1873); "*A May Night*" (do. 1880); "*Snegorotchka*" ("The Snowy Princess") (do. 1882); "*Mozart und Salieri*" (Moscow); opera ballet "*Mlada*" (Petersburg, 1892); opera "*Christmas Eve*" (1895); 3 symphs. incl. "*Antar*" (1881); sinfonietta; "*Russian*" overture; Servian fantasia; mus. tableau "*Sadko*" (1876); pf.-concerto, etc.; opera "*Zarskaja Newjesta*" (1901).

Rinaldi (rē-näl'-dē), **Giov.,** Reggiolo, Italy, 1840—Genoa, 1895; pianist.

Rinck (rĭnk), **Jn. Chr. H.,** Elgersburg, Thuringia, Feb. 18, 1770—Darmstadt, Aug. 7, 1846, famous organist, writer and composer; pupil of Kittel, etc.; town organist Giesenthen, 1805, at Darmstadt, where he also taught in the seminary; 1813 ct.-organist there; autobiog. (Breslau, 1833).

Ringel, Federico. Vide F. D'ERLANGER.

Ringler (rĭng'-lĕr), **Eduard,** b. Nürnberg, Jan. 8, 1838; pupil of Hohmann; but did not adopt mus. till 30, then studied with Grobe, and Dupont at Nürnberg; cond. the "Singverein"; from 1883 choir-dir. in the synagogue, and from 1890, cond. the excellent "Verein für klassischen Chorgesang"; singing-teacher and critic; c. succ. "Volksoper" "*Es pelein von Gailigen*" (Nürnberg, 1896), grand opera "*Frithjof*," songs, etc.

Rinuccini (rē-noot-chē'-nē), **Ottavio,** Florence, 1562—1621; the librettist of the first opera ever performed, Peri (q. v.) and Caccini's "*Dafne*" (1594), also of Peri's "*Euridice*" (1600), and Monteverde's "*Arianna a Nasso*" (1608).

Riotte (rĭ-ŏt), **Phillip J.,** St. Mendel, Trèves, Aug., 1776—1856; conductor and dram. composer.

Ripa (rē'-pă), **Alberto de** (called **Alberto Mantovano**), b. Mantua—d. ca. 1580; lutist and composer.

Rischbieter (rĭsh'-bē-tĕr), **Wm. Albert,** b. Brunswick, 1834; pupil of Hauptmann, theory; violinist in Leipzig and other cities; from 1862 teacher harm. and cpt., Dresden Cons., pub. treatises, etc.; c. symph., overtures, etc.

Risler (rēs'-lĕr), **Edouard,** b. Baden-Baden, Feb. 23, 1873; notable pianist; pupil of Diemer and d'Albert, Stavenhagen, etc.; lives in Paris.

Ristori (rēs-tŏ'-rē), **Giov. Alberto,** Bologna, 1692 — Dresden, Feb. 7, 1753; organist and conductor; c. 2 of the earliest comic operas, also church-music.

Rit'ter, (1) **G. Wenzel,** Mannheim, April 7, 1748—Berlin, June 16, 1808; bassoonist, Berlin ct.-orch.; compos-

Digitized by Google

er. (2) **Aug. Gf.**, Erfurt, Aug. 25, 1811—Magdeburg, Aug. 26, 1885; organ-virtuoso, editor and composer. (3) **Alex**, Narva (or Reval), Russia, June 27 (new style), 1833—Munich, April 12, 1896; violinist; c. succ. operettas, etc. (4) **Frédéric Louis**, Strassburg, June 22, 1834—Antwerp, July 22, 1891; prof. of mus. and conductor at Loraine; 1856, Cincinnati (U. S. A.), organist Philh. orch. and Cecilia Soc.; 1861 New York, cond. the Arion; 1867 prof. Vassar Col.; wrote "*Music in England*," and "*Music in America*" (both N. Y., 1883); and other historical works; c. 5 symphs., etc. (5) **(Raymond-Ritter), Fanny**, b. Philadelphia, 1840; wife of above; writer and translator. (6) (rightly **Bennet**) **Théodore**, near Paris, 1841—Paris, 1886; pianist and composer. (7) **Hermann**, b. Wismar, Sept. 16, 1849; violinist; studied Berlin with Joachim, etc.; invented and played a viola alta; for 20 yrs. teacher at Würzburg. (8) **Josef**, b. Salzburg, Oct. 3, 1859; barytone at Vienna. (9) **Ritter-Götze** (gĕt-'tsĕ), **Marie**, b. Berlin, Nov. 2, 1865; mezzo-sopr.; pupil of Jenny Meyer and Levysohn; début R. Opera, Berlin; later Hamburg for 4 years; sang at Met. Op. and in concert U. S. A. 1890–02; then Berlin R. Opera.

Rivé-King (rē'-vā-kĭng), **Julie**, b. Cincinnati, Ohio, Oct. 31, 1857; noteworthy pianist; toured the world with great succ.; c. pop. pf.-pcs.

Rivière (rēv-yăr), **Jules**, 1809—Paris, Dec. 26, 1900; conductor.

Rob'inson, (1) **J.**, 1682—1762; English organist and composer. (2) **Ann** (née **Turner**), d. 1741; singer; wife of above. (3) **Anastasia**, 1750; Engl. singer; m. Earl of Peterborough. (4) **Margaret**, sister of (1); singer in Händel's oratorios. (5) **Francis**, professor at Dublin, 1810. His four sons were (6) **Francis**, tenor; (7) **Wm.**, bass; (8) **J.**, tenor and organist; (9) **Jos.**, b. Aug., 1816; famous cond. and composer; his wife, (10) **Fanny Arthur**, 1831—1879, was a singer and composer.

Rob'erts, J. Varley, b. Stanningly, near Leeds, Sept. 25, 1841; organist and composer; from 1868 at Halifax; 1876 Mus. Doc. Oxford; c. cantata "*Jonah*," etc.

Rob'john, Wm. Jos., b. Tavistock, Devon, Nov. 3, 1843; self-taught mus.; at 14 went to America; has been organist various churches; c. various operettas, etc.; wrote under pen-name **Caryl Florio.**

Robyn (rō'-bĭn), (1) **Alfred G.**, b. St. Louis, Mo., April 29, 1860; son of (2) **Wm. R.** (who organised the first symph. orch. west of Pittsburgh); at 10 **A.** succeeded his father as organist at St. John's Church; at 16 solo-pianist with Emma Abbott's Co.; prod. comic opera "*Jacinta*" (1894); c. pf.-concerto, etc., also very pop. songs (incl. "*Answer*"), etc.

Rochlitz (rôkh'-lĭts), **Jn. Fr.**, Leipzig, Feb. 12, 1769—Dec. 16, 1842; composer, editor and prominent writer of essays, biog. and librettos.

Rock, Michael, d. March, 1809; English organist and composer.

Röckel (rĕk'-ĕl), (1) **Jos. Aug.**, Neumburg-vorm-Wald, Upper Palatine, 1783—Anhalt-Cöthen, 1870; singer, prof. and operatic dir. at Aix; 1829–32, of a German co. at Paris; 1832, London. (2) **Aug. Gratz**, 1814—Buda-Pesth, 1876; joint-conductor at Dresden opera (with Wagner); 1848, abandoned mus. for politics. (3) **Edw.**, b. Trèves, Nov. 20, 1816; pupil of his uncle, J. N. Hummel; toured as pianist; from 1848 lived Bath, Eng.; c. pf.-pcs. (4) **Jos. (Ld.)**, b. London, April 11, 1838; bro. of above; pupil of Eisenhofer, Götze, and of his father and bro. Eduard (pf.); lives in Bristol, as teacher and pianist; c. cantatas, pf.-pcs., pop. songs, etc.

Rock'stro (rightly **Rackstraw**), **Wm. Smyth**, North Cheam, Surrey, Jan. 5, 1823—London, July 2, 1895; no-

Digitized by Google

table historian; pupil Leipzig Cons.; pianist and teacher, London; 1891, lecturer R. A. M. and R. C. M.; wrote treatises, biog. and "*General History of Music*" (1886); c. overture, cantata "*The Good Shepherd*," etc.

Roda (rō'-dă), **Fd. von,** Rudolstadt, 1815—near Kriwitz, 1876; mus.-dir. and composer.

Rode (rôd), **(Jacques) P. (Jos.),** Bordeaux, Feb. 16, 1774—Château-Bourbon, near Damazon, Nov. 25, 1830; notable violinist; pupil of Fauvel and Viotti; début, Paris, 1790; toured; prof. at the Cons.; 1800, soloist to Napoleon, later to the Czar; c. 13 concertos, famous études, etc.; wrote a method (with Baillot & Kreutzer).

Rode (rō'-dĕ), (1) **Jn. Gf.,** Kirchscheidungen, Feb. 25, 1797—Potsdam, Jan., 1857; horn-virtuoso; c. tone-pictures, etc. (2) **Th.,** Potsdam, 1821—Berlin, 1883; son of above; singing-teacher and writer.

Röder (rā'-dĕr), (1) **Jn. Michael,** d. ca. 1740; Berlin org.-builder. (2) **Fructuo'sus,** Simmershausen, March 5, 1747—Naples, 1789; notable organist. (3) **G. V.,** Rammungen, Franconia, 1780—Altötting, Bavaria, 1848; ct.-cond. and composer. (4) **Carl Gl.,** Stötteritz, near Leipzig, 1812—Gohlis, 1883; 1846, founded the largest mus. and engraving establishment in the world; in 1872, his sons-in-law, C. L. H. Wolf and C. E. M. Rentsch, became partners. (5) **Martin,** Berlin, April 7, 1851—Boston, Mass., June 7, 1895; pupil R. Hochschule; conductor and teacher of singing in various cities, incl. Dublin and Boston; critic and writer under pseud. "**Raro Miedtner**"; wrote essays, librettos, etc.; c. 3 operas, a symph., 2 symph. poems, etc.

Rodio (rō'-dĭ-ō), **Rocco,** b. Calabria, ca. 1530; famous Neapolitan contrapuntist and theorist.

Rodolphe (rō'-dôlf) (or **Rudolph**), **Jean Jos.,** Strassburg, Oct. 14, 1730—Paris, Aug. 18, 1812; horn-virtuoso and violinist; pub. treatises; prod. operas.

Rogel (rō'-hĕl), **José,** b. Orihuela, Alicante, Dec. 24, 1829; conductor and composer of 61 zarzuelas, etc.

Roger (rō-zhā), **Gve. Hip.,** La Chapelle St.-Denis, near Paris, Dec. 17, 1815—Paris, Sept. 12, 1879; noted tenor; created "*Le Prophète*"; 1868, prof. of singing at the Cons. (2) **Victor,** b. Montpellier, France, July 21, 1854; pupil École Niedermeyer; critic of "*La France*"; prod. about 20 operettas, etc., incl. "*La Petite Tâche*" (1898); succ. "*Poule Blanche*" (1899); and succ. "*Mlle. Georges*" (1900).

Rogers (rŏ'-jĕrs), (1) **Benj.,** Windsor, 1614—Oxford, 1698; organist at Dublin; later at Windsor; c. the hymn sung annually at 5 A. M., May 1, on the top of Magdalen tower, Oxford. (2) **John,** d. Aldersgate, ca. 1663; lutenist to Chas. II. (3) Sir **John Leman,** 1780—1847; composer; pres. Madrigal Soc. (4) **Clara Kathleen** (née **Barnett**), b. Cheltenham, Engl., Jan. 14, 1844; daughter and pupil of John Barnett; pupil of Leipzig Cons.; studied also singing with Götze and Sangiovanni, at Milan; début Turin, 1863 (under name "**Clara Doria**"); sang in Italy, then in London concerts; 1871, America with Parepa-Rosa Co.; 1872–73, also with Maretzek Co.; since then lived in Boston as singer and teacher; 1878, m. a Boston lawyer, Henry M. R.; pub. "*The Philosophy of Singing*" (New York, 1893); c. songs, sonata for pf. and vln., etc. (5) **Roland,** b. West Bromwich, Staffordshire, Nov. 17, 1847; at 11, organist at St. Peter's there; 1871–91, organist a Bangor Cath. and cond. of the Penrhyn and Arvonic Choirs; teacher in Wales; 1875, Mus. Doc. Oxford; c. cantatas "*Prayer and Praise*" (with orch.); "*The Garden*" (prize, Llandudno, 1896); and "*Florabel*"; Psalm 130,

Digitized by Google

for soli, chorus and strings; a symph., etc. (6) **James H.**, b. Fair Haven, Conn., U. S. A., 1857; at 18 studied in Berlin with Löschorn, Haupt, Ehrlich and Rohde, and at Paris with Firsot, Guilmant and Widor; lives in Cleveland, Ohio, as organist, pianist and composer of notable songs. (7) **Della**, b. Denver, Colorado, ca. 1869; soprano; pupil of Mme. de la Grange and Léon Jancey (French diction); début, St. Petersburg; has sung at La Scala, Milan, in Roumania, Turkey, etc.

Rognone (rôn-yō'-nĕ), (1) **Riccardo**, a Milanese violinist. His son (2) **Fran.**, pub. a vln. method, 1614, etc.

Rohde (rō'-dĕ), **Eduard**, Halle-on-Saale, 1828—Berlin, March 25, 1883; writer of pf.-method; singing teacher and composer.

Rohleder (rō'-lā-dĕr), (1) **Jn.**, pastor at Friedland, Pomerania; pub. a treatise, 1792. (2) **Fr. Traugott**, Pastor at Lahn, Silesia; pub. articles on church-mus. (1829–33).

Rokitansky (rō-kĭ-tăn'-shkĭ), **Victor**, Freiherr **von**, Vienna, 1836—1896; pub. treatises on singing.

Rolandt (rō'-lănt), **Hedwig** (stage-name of **Hedwig Wachutta**), b. Graz, Sept. 2, 1858; soprano; pupil of Frau Weinlich-Tipka, Graz; début, Wiesbaden, 1877; 1883, m. the merchant Karl Schaaf.

Rol'la, Ales., Pavia, April 22, 1757—Milan, Sept. 15, 1841; violinist and teacher; prof. of vln. and vla.; Paganini was his pupil.

Rolle (rŏl'-lĕ), **Jn. H.**, Quedlinburg, Dec. 23, 1718—Magdeburg, Dec. 29, 1785; son and successor of the town mus.-dir. of Magdeburg; 1741–46, vla.-player, Berlin ct.-orch.; c. 4 Passions, 20 oratorios, etc.

Röllig (rĕl'-lĭkh), **K. Ld.**, Vienna, 1761—March 4, 1804; harmonica-player; inv. of the "Orphika" and "Xanorphika" (v. D. D.); wrote treatises on them; c. comic opera.

Romaniello (rō-măn-ĭ-ĕl'-lō), (1) **Luigi**, b. Naples, Dec. 29, 1860; pianist; pupil of his father, his brother (2) **Vincenzo**, and at Naples Cons.; graduating with highest honours; dir. of the pf.-dept. there, later member of the Soc. del Quartetto, also pianist Ferni Quartet; instructor in the R. "Educandato di San Marsellino" and critic; Chev. of the Italian Crown; has made tours and pub. a pf.-method (prize at Naples, 1886); c. 3 operas, symphonic poems "*Corsair*" and "*Manfred*," 2 symphs., etc.

Romanina. Vide ALBERTINI, G.

Romanini (rō-mă-nē'-nĕ), **Romano**, b. Parma, 1864; pupil of Mandovani (vln.) and Dacci (comp.) at the Cons.; 1st vln. Teatro Regio; then cond. concert and theatre-orch. at Savigliano; 1890, prof. of vln.; since 1897, director "Instituto Venturi," Brescia; c. succ. opera "*Al Campo*" (Brescia, 1895), symph., etc.

Romano, (1) **Alessandro** (q. v.). (2) **Giulio.** Vide CACCINI.

Romberg (rôm'-bĕrkh), (1) **Anton** (a) and (2) **H.**, two brothers, lived in Berlin, 1792. (3) **Anton** (b), Westphalia, 1745—1812 (1742—1814, acc. to Riemann); bassoonist. (4) **Gerhard H.**, b. 1748; clarinettist and mus.-dir. at Münster. (5) **Bd.**, Dincklage, near Münster, Nov. 11, 1767—Hamburg, Aug. 13, 1841; the head of the German sch. of 'cellists; prof.; ct.-cond., 1815–19; c. many operas, incid. mus.; 9 excellent concertos. (6) **Andreas (Jakob)**, Vechta, near Münster, 1767—Gotha, 1821; vln.-virtuoso; son of (7) **Gerhard H.**, b. 1748; dir. and clarinettist. (8) **Cyprian**, Hamburg, 1807—1865; son of (6) and pupil of (5), 'cellist and composer. (9) **Anton** (c), b. 1777; bassoonist; son of (3). (10) **Therese**, b. 1781; pianist; sister of (6).

Ro'mer, Emma, 1814—Margate, 1868; Engl soprano.

Ronchetti-Monteviti (rôn-kĕt'-tē môn-tā-vē'-tē), **Stefano**, Asti, 1814—

Digitized by Google

Casale Monferrato, 1882; pupil of B. Neri, Milan; 1850, prof. of comp. at the Cons.; 1877, dir.; c. an opera, a motet, etc.

Ronconi (rôn-kō'-nē), (1) **Dom.**, Lendinara, Rovigo, July 11, 1772—Milan, April 13, 1839; singer and famous vocal-teacher; tenor; 1809, dir. of the ct.-opera, Vienna; 1819–29; singing-master to the princess, Munich; 1829, founded a singing-sch. at Milan; pub. vocal exercises. (2) **Giorgio**, Milan, 1810—1890; son of above; barytone; 1863, teacher at Cordova, Spain; from 1867, New York; composer. (3) **Felice**, Venice, 1811—St. Petersburg, 1875; singing-teacher and writer. (4) **Sebastiano**, b. Venice, 1814; barytone, violinist and teacher, Milan.

Rong (rông), **Wm. Fd.**, d. Berlin; said to have been living in 1821, aged 100; chamber-musician of Prussia; mus.-teacher, writer and composer.

Rönisch (rā'-nĭsh), **K.**, Goldberg, Silesia, 1814—Blasewitz, 1894; piano-manufacturer at Dresden.

Röntgen (rĕnt'-gĕn), (1) **Engelbert**, Deventer, Holland, 1829—Leipzig, 1897; violinist. (2) **Julius**, b. Leipzig, May 9, 1855; pianist; son of above; pupil of Hauptmann and E. F. Richter, Plaidy, Reinecke and Fr. Lachner; at 10 began to c.; at 17 pub. a vln.-sonata; début as pianist, 1878; teacher mus.-sch., Amsterdam; 1886–98, cond. to the Soc. for the Promotion of Mus., also Felix Meritis Soc.; co-founder (1885) of the Cons.; c. "*Toskanische Rispetti*," an operetta for voices and pf.; a pf.-concerto, etc.

Rooke, Wm. M., Dublin, 1794—London, 1847; teacher, pianist, violinist and dram. composer.

Root, (1) **G. Ed. Fr.**, Sheffield, Mass., Aug. 30, 1820—Barley's Island, Aug. 6, 1895; teacher of singing and conductor; pupil of Webb, Boston; studied Paris, 1850; c. "*Battle-cry of Freedom*," "*Tramp, Tramp, Tramp*," "*Just before the Battle, Mother*," etc. (2) **Fr. Woodman**, b. Boston, Mass., June 13, 1846; son and pupil of above; pupil of Blodgett and Mason, New York; organist; 1869–70, studied in Europe; later lecturer, writer and teacher of large vocal classes.

Rooy, van. Vide VAN ROOY.

Roquet (rō-kā), **Ant. Ernst**, Nantes, 1827—Paris, 1894; amateur, who under pen-name "**Ernest Thoinan**" (twä-nän) pub. valuable historical works based on research.

Rore (rō'-rĕ), **Cipriano de**, Mechlin, 1516—Parma, 1565; eminent composer of Venetian sch.; pupil of Willaert, 1550, and his successor, 1563; ct.-conductor.

Rorich (rō'-rĭkh), **Carl**, b. Nürnberg, Feb. 27, 1869; pupil of R. Sch. of Mus., Würzburg; from 1892, teacher Gr. Ducal Sch. of Mus., Weimar; c. an overture "*Märchen*," a suite "*Waldleben*," etc.

Ro'sa, (1) **Salvato're**, Aranella, Naples, 1615—Rome, 1673; famous painter and poet; wrote a satire on mus., etc.; composer. (2) **Carl** (rightly **Carl Rose**), Hamburg, 1842—Paris, 1889; violinist; 1867, m. Parepa-Rosa, and with her organised an English opera-company; toured with great frequency, especially at head of an Engl. opera syndicate.

Rosé (rō'-zā), **Arnold Josef**, b. Jassy, Oct. 24, 1863; pupil of Heissler, Vienna Cons.; 1st vln. Rosé Quartet; since 1881, soloist, Vienna ct.-orch., and since 1888, leader Bayreuth Festivals.

Roseingrave (rōz'-ĭn-grāv), **Thos.**, Dublin—London, 1750; 12 years organist at St. George's, Hanover Square; composer and writer.

Rosel (rō'-zĕl), **Rudolf Arthur**, b. Münchenbernsdorf, Gera, Aug. 23, 1859; pupil of Weimar Mus.-Sch., later of Thomson; 1877–79, 1st vln. various cities; from 1888 in the Weimar ct.-orch.; also teacher at Mus.-Sch.; c. fairly succ. "lyric stage-

Digitized by Google

play" "*Halimah*" (Weimar, 1895), symph. poem "*Frühlingssturme*," a notturno for horn with orch., a notturno for oboe with orch., etc.

Rosellen (rō-zĕl-läń), **H.**, Paris, 1811—1876; pf.-teacher, writer and composer.

Rosenhain (rō'-zĕn-hīn), (1) **Jacob (Jacques)**, Mannheim, 1813—Baden-Baden, 1894; pianist and dram. composer. (2) **Eduard**, Mannheim, 1818—Frankfort, 1861; bro. of above; pianist, teacher and composer.

Rosenmüller (rō'-zĕn-mŭl-lĕr), **Jn.**, 1615—Wolfenbüttel, 1682; mus.-director and composer.

Rosenthal (rō'-zĕn-täl), **Moriz**, b. Lemberg, 1862; brilliant pianist; at 8 his ability enlisted the aid of Mikuli; at 10, pupil of R. Joseffy; at 14, gave a concert Vienna; Royal Pianist; 1876–86, pupil of Liszt; from 1887, toured America and Europe; 1896–97, tour of U. S. interrupted by illness; pub. (with L. Schytte) "*Technical Studies for the Highest Degree of Development.*"

Roses (rō'-zĕs), **Jose**, Barcelona, 1791—1856; organist, composer and teacher.

Rosetti (rō-sĕt'-tē), **Fran. Ant.** (**Fz. Anton Rössler**, rĕs-lĕr), Leitmeritz, Bohemia, 1750—Ludwigslust, 1792, ct.-conductor and composer.

Rösler (rās'-lĕr), **Gv.**, 1819—Dresden, 1882; teacher and dram. composer; prod. succ. opera (Dessau).

Ross, J., b. Newcastle-on-Tyne. 1764, organist and composer.

Rossaro (rôs-sä'-rō), **Carlo**, Crescentino, Vercelli, 1828—Turin, 1878; pianist and dram. composer.

Rossetor, Phillip, Engl. lutenist and composer, 1616.

Rossi (rôs' sē). (1) **Giov. Bat.**, Genoese monk; theorist, ca. 1618. (2) Abbate **Fran.**, b. Bari, Italy, ca. 1645, canon and dram. composer. (3) **Gaetano**, Verona 1780—1855; librettist. (4) **Luigi Felice**, Brandizzo, Piedmont, 1804—Turin, 1863, essayist and translator. (5) **Lauro**, Macerata, 1812—Cremona, 1885; wrote a harmony and c. operas. (6) **Giov. Gaetano**, Borgo, S. Donino, Parma, 1828—Genoa, 1886; c. 4 operas.

Rossini (rôs-sē'-nē), **Gioacchino A.**, Pesaro, Feb. 29, 1792—Ruelle, near Paris, Nov. 13, 1868; eminent Italian opera-composer. His father was inspector of slaughter-houses and also horn-player in strolling troupes in which the mother (a baker's daughter) was *prima donna buffa*. Left in charge of a pork-butcher, **R.** picked up some knowledge of the harpsichord from a teacher, Prinetti; 1802 studied with Angelo Tesci; this began his tuition; he made rapid progress, and sang in church, and afterwards joined his parents as a singer, horn-player and accompanist in the theatre. At 14 he studied comp. with Padre Mattei, and 'cello with Cavedagni at the Bologna Liceo. At 15 he prod. a cantata "*Il Pianto d'Armonia per la Morte d'Orfeo*," which won a prize. Mattei soon told him that, though he had not enough cpt. to write church-mus., he knew enough to write operas, and he ceased to study. At 17 he prod. a succ. 1-act opera buffa "*La Cambiale di Matrimonio*" (Venice, 1810); next year, a succ. 2-act opera buffa "*L'Equivoco Stravagante*," Bologna. He received various commissions, writing 5 operas during 1812. 1813, his "*Tancredi*" (Fenice Th., Venice) was an immense succ. and "*L'Italiana in Algeri*," an opera buffa (San Benedetto Th.), was also succ. Two failures followed with disheartening effect, but "*Elisabetta*" (its libretto curiously anticipating Scott's "*Kenilworth*") was a succ. (Naples, 1813), and in it he dropped *recitativo secco*. A failure followed and on the first night of the next work the public resentment at his daring to set to mus. the text of one of Paisiello's operas led to its being hissed. This work "*Almaviva*" (Rome, 1816) was

Digitized by Google

better received the second night and gradually est. itself in its subsequent fame under the title "*Il Barbiere di Seviglia*"; 1815–23 he was under contract to write two operas yearly for Barbaja, manager of La Scala at Milan, the Italian opera, Vienna, and Neapolitan theatres. His salary was 12,000 lire (about $2,400). During these 8 years he c. 20 operas, travelling from town to town and working under highest pressure. 1821 he m. Isabella Colbran (d. 1845), who had sung in his operas. The ill-succ. of his most carefully written "*Semiramide*" (Venice, 1823) and an offer from Benelli, a mgr., led him to London where he was lionised and in 5 months earned £7,000. For 18 months he was mgr. of the Th. Italien at Paris, and prod. several operas with artistic, but not financial succ. He was however "Premier compositeur du roi" and "Inspector-général du chant en France," sinecures with a salary of 20,000 francs ($4,000). He lost these in the Revolution of 1830, but afterwards on going to law received a pension of 6,000 francs. At the Gr. Opéra he prod. with succ. revisions in French, of earlier Italian succs. 1829 he gave there his greatly succ. masterpiece "*Guglielmo Tell.*" At the age of 37, having prod. under his direction Meyerbeer's first opera and having heard "*Les Huguenots*," R. foreswore opera and never wrote again anything more dramatic than his famous "*Stabat Mater*" (1832), not performed entire till 1842; "*Petite messe solennelle*," with orch.; a cantata for the Exposition of 1867; and pf.-pcs. with burlesque names. He retired to Bologna and Florence, returning to Paris in 1855. 1847 he m. Olympe Pelissier. He c. 35 operas, 16 cantatas, canzonets and arias, "*Gorgheggi e solfeggi per soprano per rendere la voce agile*," "*Chant des Titans*" for 4 basses with orch.; "*Tantum ergo*" for 3 male voices with orch.; "*Quoniam*" for solo bass with orch.; "*O salutaris*" for solo quartet, etc. Biog. by Stendhal (1823), Azvedo (1865), H. S. Edwards (London, 1869), Zanolini (1875), Struth (Leipzig), Dr. A. Kohut (Leipzig, 1892).

Rossini.

By Irenaeus Prime-Stevenson.

IT is like a page of goldenest sunshine in the volume of musical personalia to review the brief, brilliant, artistic story of Rossini's activity or to glance at his long and happy life. Almost from the first came to him fame, fortune, and opportunity for that amazing fecundity of mind which was so curiously sorted with his indolence of body. Few men of genius have lived and worked and rivalled and succeeded, of whom so little is current that is ungracious or discreditable. ¶As to Rossini's place in art, albeit a huge fraction of his operas are empty to our ears, and bore us with their flowery ornamentation and feeble dramatic substructure, we have no right to predict that thorough neglect will soon deliver to darkness and dust such scores as "*L'Italiana in Algeri*," "*Il Barbiere di Seviglia*," "*Guglielmo Tell*,"—and possibly "*Semiramide*"; for the world will have lost too completely a natural irresistible feeling for melody, for restrained elegance

Digitized by Google

of orchestral diction, and above all for the perfect expression of true comedy in music. Only in one other master, Mozart, to whom Rossini felt that he owed so much, and to whom he declared himself so far inferior, do we meet equal sincerity, taste, and eloquence as prolifically put into operatic song and orchestration. ¶ And as to "*Tell*," with that noble and serious work, a striking variant from the old Italianistic Rossini, a work by a mature and serious-minded composer of the first order, all the great and the little musical world will long have to reckon. ¶ The great influences on Rossini were two: Mozart, whose greatest successor in Italian operatic comedy Rossini certainly is; and a mixture of French form and French dramatic spirit with German importance in every detail of the orchestra. ¶ It cannot be said that Rossini founded a school. He "said it all himself," as the phrase goes; and his imitators either gave over copying (often with most happy and significant advantages to great individualities for themselves, as in the instances of Meyerbeer and Donizetti and Verdi), or else they were not of substance in their efforts to eclipse the dazzling master of Pesaro. His effect upon the whole operatic public of Europe was for a time almost demoralising, paralysing to all other music. ¶ Immediately after the striking renunciation of his career, at only thirty-seven years of age, came the Wagner movement, which is showing not unwelcome signs of sluggishness and eventual disappearance.

Rössler, F. A. Vide ROSETTI, F. A.

Rost (rôst), (1) **Nicolas,** pastor at Kosmenz, Altenburg; composer, 1583–1614. (2) **Fr. Wm. Ehrenfried,** Bautzen, 1768—Leipzig, 1835; writer.

Roth (rōt), (1) **Ph.,** Tarnowitz, Silesia, 1853—Berlin, 1898; 'cellist. (2) **Bertrand,** b. Degersheim, St. Gallen, Feb. 12, 1855; pianist; pupil of Leipzig Cons. and Liszt; teacher Hoch Cons., Frankfort, co-founder. Raff Cons., 1882; 1885–90, Dresden Cons.; then opened a private mus.-sch. there.

Rothmühl (rōt'-mül), **Nikolaus,** b. Warsaw, March 24, 1857; tenor; pupil of Gänsbacher; début, Dresden ct.-theatre, then Berlin, etc.; toured widely, incl. America; then at Stuttgart ct.-opera.

Roth-Ronay (rōt-rō'-nă-ē), **Kalman,** b. Veszprein, Hungary, July 20, 1869; notable violinist; pupil Grün, Vienna Cons., took 1st prize gold medal for vln.; studied comp. at Leipzig Cons., then with Joachim, Berlin. 1893–94, leader Covent Garden; toured Europe; decorated by King of Hungary, King of Servia, Prince of Bulgaria and the Sultan; pub. a few songs; c. also sonatas for vln. and piano, etc.

Rotoli (rō-tō'-lē), **Augusto,** b. Rome, Jan. 7, 1847; pupil of Lucchesi; founded and cond. "Società corale de' concerti sagri," 1876, singing-master to Princess Margherita; 1878, maestro, Capella reale del Sudario; 1885, invited to Boston, Mass., as teacher in the N. E. Cons.; Chev. of the Ital. Crown, etc. C. mass for the funeral of Victor Emmanuel, 1878; "*Salmo elegiaco*," with orch. (1878), etc.

Rot'tenberg (-bĕrkh), Dr. **Ludwig,** b. Czernowicz, Oct. 11, 1864; studied vln. and piano with Fuchs, and theory with Mandyczewski; début as pianist; 1888, director; 1891, cond.

Digitized by Google

at Brunn, then 1st opera cond. at Frankfort.

Rotter (rôt'-tĕr), **L.**, Vienna, 1810—1895; pianist, conductor, theorist and composer.

Rottmanner (rôt'-măn-nĕr), **Ed.**, Munich, 1809—Speyer, 1843; organist.

Rouget de l'Isle (roo-zhā dŭ-lēl), **Claude Jos.**, Lons-le-Saulnier, Jura, May 10, 1760—Choisy-le-Roy, June 27, 1836; composer of the "*Marseillaise*," military engineer, poet, librettist, violinist and singer; wrote "*La Marseillaise*," picking out the air on his vln.; he called it "*Chant de Guerre*," but it grew popular first in Marseilles, and was brought to Paris by Marseillaise volunteers in 1792; **R.** was imprisoned for refusing to take an oath against the crown, but was released, and lived in Paris in great poverty.

Rousseau (roos-sō), (1) **Jean Jacques**, Geneva, June 28, 1712—Ermenonville, near Paris, July 3, 1778. The great writer; mainly self-taught in mus, but aiming to reform notation by the substitution of numerals for letters and note-heads, read before the Académie, 1742, a "*Dissertation sur la musique moderne*" (1743); his opera, "*Les Muses Galantes*," had one private representation (1745); his revision of the intermezzo "*La Reine de Navarre*" (by Voltaire and Rameau) was a failure; but his opera "*Le Devin du Village*" (Gr. Opéra, 1752) was succ. for 60 years. He wrote mus. articles for the "*Encyclopédie*," which were roughly handled by Rameau and others, but revised and re-pub. as "*Dictionnaire de musique*" (1768). In 1752 he participated in the "Guerre des Bouffons," between the partisans of French and Italian opera, **R.** siding with the Italianists and declaring that a French national music was impossible and undesirable; for which the members of the opera burned him in effigy. "*Pygmalion*" (1773) was v. succ. being a novelty—a melodrama, all the dialogue spoken, the orch. furnishing interludes and background. Six new arias for "*Le Devin du Village*," and a coll. of 100 romances and duets "*Les consolations des misères de ma vie*" (1781), and fragments of an opera, "*Daphnis et Chloé*," were pub. (1780). (2) **Jean**, violinist in Paris; pub. valuable textbooks (1678–87); composer. (3) **Samuel Alex.**, b. Neuvemaison, Aisne, June 11, 1853; pupil of Paris Cons., 1878, won the Prix Cressent, and 2d Grand Prix de Rome; prod. 1-act comedy-opera "*Dianorah*" (Op.-Com., 1879); 1891, won the Prize of the City of Paris, with opera "*Merowig*"; 1892, 1st cond. Th. Lyrique; 1898, prod. fairly succ. lyric drama "*La Cloche du Rhin*"; c. also a solemn mass, etc.

Roussier (roos-sĭ-ā), Abbé **P. Jos.**, Marseilles, 1716—Écouis, Normandy, ca. 1790; canon and theorist.

Rovel'li, (1) **Giu.**, Bergamo, 1753—Parma, 1806; 'cellist. (2) **P.**, Bergamo, 1793—1838; nephew of above; violinist and composer.

Rovet'ta, Giov., d. Venice, 1668; pupil of Monteverde, and his successor (1644) at San Marco; c. operas, etc.

Row'botham, John F., b. Edinburgh, April 18, 1854; studied Oxford, Berlin, Paris, Vienna, Dresden; wrote numerous histories of mus., biogs., etc.

Roze (rôz), Abbé **Nicolas**, Bourg-Neuf, near Châlons, 1745—St.-Mandé, near Paris, 1819; composer and writer.

Rozkošny (rōz'-kōsh-nē), **Josef Richard**, b. Prague, Sept. 21, 1833; pianist; pupil of Jiranek, Tomaschek and Kittl; toured, then lived in Prague; prod. there 9 Bohemian operas; c. also overtures, 2 masses, etc.

Rubini (roo-bē'-nē), **Giov. Bat.**, Romano, Bergamo, April 7, 1795—at his castle, near Romano, March 2, 1854; famous tenor, said to have been the first to use the vibrato and the sob, both since abused; his range

Digitized by Google

was from E–b′ (with a falsetto register to f′. v. PITCH, D.D.); Bellini wrote many operas for him; toured with Liszt, earning by one concert over $10,000; had one of the largest fortunes ever amassed by a singer.

Rubinstein (roo′-bĭn-shtĭn), (1) **Anton Gregorovitch,** of Jewish parents, Wechwotynecz, Bessarabia, Nov. 30, 1830—Peterhof, near St. Petersburg, Nov. 20, 1894; one of the greatest of the world's pianists. Early taken to Moscow, where his father est. a pencil factory, he was at first a pupil of his mother; at 7, of Alex. Villoing, who was his only pf.-teacher. At 9 he made a tour with Villoing as far as Paris, where, in 1840, he played before Chopin and Liszt, who advised him to study in Germany. He toured further and returned to Moscow in 1843. His brother, Nikolai (v. below), was also musical, and in 1844 both were taken to Berlin, where Anton studied comp. with Dehn. Returning to Russia after a tour through Hungary, with the flutist Heindl, he lived in Petersburg under the patronage of the Grand Duchess Helen; he prod. 2 Russian operas; 1854–58, with the assistance of Count Wielhorski and the Grand Duchess, he made a wide tour, finding himself now well known as composer and pianist; 1858, ct.-pianist and cond. of ct.-concerts, Petersburg; 1859, dir. Russian Mus. Soc.; 1862, founded the Imp. Cons. at Petersburg, and was its dir. until 1867; 1865, he m. Vera Tchekuanoff. 1867–70, he toured Europe, with greatest imaginable succ.; 1872–73, he gave in America 215 concerts, from which he earned $40,000 (£8,000); but he could never be induced to cross the ocean again, though offered $125,000 (£25,000) for fifty concerts. 1887–91, again dir. Petersburg Cons., then lived in Berlin; 1891, in Dresden. The Czar bestowed on him the Order of Vladimir, carrying with it nobility, and the title of Imp. Russian State Councillor; he was an officer of the Legion of Honour, a Knight of the Prussian Ordre pour le mérite, etc. He instituted the *Rubinstein prizes* of 5,000 francs each for pf.-playing and composition open every 5 years to men between 20 and 26 of any nationality.

He wrote his "*Memoirs*," also "*Die Musik und ihre Meister*" (1892), "*Gedankenkorl*" (1892).

As a pianist **R.** is second only to Liszt, whom he perhaps excelled in fire and leonine breadth. He was, however, frequently inaccurate in his performance. He chiefly wished to be remembered as a composer and placed great hope in the creation of what he called "Sacred Opera" (oratorio to be enacted with costume and scenery). In this "new form" he c. "*The Tower of Babel*," "*Paradise Lost*," "*Moses*," "*Christus*." Besides the noteworthy operas "*Nero*" (Hamburg, 1879), "*The Demon*" (Russian, P., 1875), and "*Die Makkabäer*" (German, Berlin, 1875), he c. 11 other operas, a ballet "*La Vigne*" (*Die Rebe*), and 2 cantatas with orch. C. also 6 symphs. (incl. the famous "*Ocean*," op. 42, in C, in 7 movements); op. 95, in D min. ("*Dramatic*"); op. 107, in G min. (in memory of Gr. Duch. Helen). "Character-pictures" "*Faust*," "*Ivan IV.*," and "*Don Quixote*"; 3 concert-overtures, incl. op. 43 ("*Triomphale*"), and op. 116 ("*Anthony and Cleopatra*"); a Suite in 6 movements, op. 119 (his last work); symph. poem "*La Russie*"; 5 pf.-concertos; fantasia eroica with orch.; vln.-concerto; romance and caprice for vln. with orch.; 2 'cello-concertos; vln.-sonatas; vln.-sonata (arr. for vln. by David), etc. FOR PIANO SOLO: suite; 4 sonatas, 6 preludes, 6 études, 5 barcarolles; "*Kamenoi-Ostrow*" ("*Isle of Kamenoi*" in the Neva, a series of 24 "pictures"); "*Soirées de St. P.*," "*Miscellanies*," "*Le Bal*," 10 pcs. op. 14; "*Album*

Digitized by Google

de Peterhof," etc. FOR PF. 4 HANDS, sonata, "*Bal Costumé*," 6 Charakterbilder, fantasia for 2 pfs.; over 100 songs, 18 duets, choruses, etc.

Autobiog. "*Memoirs*" (St. P. 1889; Leipzig, 1893). Biogr. by MacArthur (London, 1889).

(2) **Nikolai,** Moscow, June 2, 1835—(of consumption), Paris, March 23, 1881; bro. of above, who declared **N.** to be the better pianist of the two; founder Moscow Mus. Soc.; dir. Moscow Cons. from its foundation. 1864; c. pf.-pcs. etc. (3) **Jos.,** Staro-Constantinow, Russia, Feb. 8, 1847—(suicide) Lucerne, Sept. 15, 1884; pianist for rehearsals at Bayreuth; composer. (4) **Jacques,** Russia, 1874—Paris, 1902; son of (1).

Rubner (roop'-nĕr), **Cornelius,** b. Copenhagen, Oct. 26, 1853; pianist; pupil of Gade and Reinecke; 1892, cond. Carlsruhe Philh. Soc.; c. a symph. poem; "*Festouvertüre*," etc.

Ruckers (rook'-ĕrs), family of clavecin-makers at Antwerp, superior to all others. (1) **Hans** (Senior), d. ca. 1640; father of (2) **Fz.,** b. 1776. (3) **Hans** (Junior), b. 1578. (4) **Andries** (senior), b. 1579. (5) **Anton,** b. 1581; the last mfr. was (6) **Andries** (Junior), 1607–67.

Rucsicska. Vide RUZICKA.

Rudersdorff (roo'-dĕrs-dôrf), **Hermine,** Ivanowsky, Ukraine, Dec. 12, 1822—Boston, Mass., Feb. 26, 1882; noted soprano and teacher.

Ru'dolph, Jn. J. R., Arch-duke of Austria, Florence, 1788 — Baden, Vienna, 1831; pianist and composer; pupil and intimate friend of Beethoven.

Rudorff (roo'-dôrf), **Ernst Fr. K.,** b. Berlin, Jan. 18, 1840; pupil of Bargiel (pf.), and Leipzig Cons.; private pupil of Hauptmann and Reinecke; 1865, pf.-teacher, Cologne Cons.; 1867 founded the Bach-verein; 1869 head pf.-teacher Berlin Hochschule; 1880–90 cond. Stern Gesangverein; c. 2 symphs., 2 overtures, etc.

Ruegger (rūg'-gĕr), **Elsa,** b. Lucerne, Dec. 6, 1881; 'cellist; studied with Jacobs and Anna Campowski at the Cons. there, taking 1st prize at 13; began touring widely America and Europe.

Rüfer (rū'-fār), (1) **Ph. (Barthélémy),** b. Liège, June 7, 1844; son of a German organist. (2) **Philipp R.,** pupil of Liège Cons.; 1869–71, mus.-dir. at Essen; pf.-teacher Stern's Cons., Kullak's Cons., and from 1881 Scharwenka's, Berlin; c. operas "*Merlin*" (Berlin, 1887); succ. "*Ingo*" (Berlin, 1896); symph. in F.; 3 overtures, etc.

Ruffo (roof'-fō), **V.,** b. Verona; maestro of the Cath.; composer (1550–88).

Rufinatscha (roo'-fī-nät-shā), **Jn.,** Tyrol, 1812—Vienna, May 25, 1893; composer.

Ruggeri (Ruggieri) (rood-jā'-rē), a Cremonian family of vln.-makers, (1) **Fran.,** flourished, 1668—1720. (2) **Giov. Bat.** (1700—1725), and (3) **P.** (1700—1720), probably his sons. (4) **Guido** and (5) **V.,** both of Cremona in 18th cent. **R.** violins resemble Amatis. (6) **Giov. M.,** Venetian composer; prod. operas there 1696—1712.

Ruggi (rood'-jē), **Fran.,** Naples, 1767—1845; conductor, professor and dram. composer.

Rühlmann (rūl'-mān), **(Ad.) Julius,** Dresden, 1817 (16?)—1877; court-trombonist; professor, writer and composer.

Rum'ford, R. Kennerly, b. London, Sept. 2, 1871; concert barytone; studied in Frankfort, Berlin and Paris; m. Clara Butt, 1900.

Rummel (room'-mĕl). (1) **Chr. (Fz. L. Fr. Alex.),** Brichsenstadt, Bavaria, 1787—Wiesbaden, 1849; clarinettist and composer. (2) **Josephine,** Manyares, Spain, 1812—Wiesbaden, 1877; daughter of above; ct.-pianist. (3) **Jos.,** Wiesbaden, 1818 — London, 1880; son and pupil of (1); ct.-pianist and composer. (4) **Franziska,**

Digitized by Google

Wiesbaden, 1821—Brussels, 1873; ct.-singer; sister of above; m. Peter Schott, the pub. (5) **Aug.**, Wiesbaden, 1824—London, 1886; pianist. (6) **Fz.**, London, Jan. 11, 1853—May, 1901; pianist; son of (3); pupil of Brassin, Brussels Cons., winning 1st prize, 1872; 1877–78, toured Holland with Ole Bull; toured America 3 times; teacher Stern's Cons., then Kullak's, Berlin; 1897 "Professor" from the Duke of Anhalt.

Run'ciman, John F., b. England, 1866; prominent critic. Educated at the science school (now Rutherford College), Newcastle-on-Tyne; organist from childhood; 1887, took position in London; from 1894 musical critic "*Saturday Review*"; later, until 1898 also acting editor and managing director; also editor of the quarterly "*The Chord*," and of the "*Musician's Library*"; for some years correspondent Boston "*Musical Record*"; 1901, of New York "*Musical Courier*"; some of his essays were published as "*Old Scores and New Readings*" (1899); has also written a biographical study of Purcell.

Rung (roongk), **Henrik**, Copenhagen, 1807—1871; conductor and dram. composer.

Rungenhagen (roong'-ĕn-hä-gĕn), **K. Fr.**, Berlin, 1778—1851; Professor, conductor and dramatic composer.

Rupff. Vide LUTHER, M.

Rus'sell, (1) **Wm.**, London, 1777—1813; pianist. (2) **Henry**, Sheerness, 1813—London, Dec. 6, 1900; v. pop. Engl. song-composer. (3) **Louis Arthur**, b. Newark, N. J., Feb. 24, 1854; pupil of S. P. Warren, G. F. Bristow, and C. C. Muller, New York; also studied, London, 1878–95; organist and choirm., Newark; since 1879, cond. Schubert Vocal Soc.; since 1885, Easton (Pa.) Choral Soc.; 1885, founded the Newark Coll. of Mus., of which he is dir. and teacher; 1893, organised Newark Symph. Orch.; wrote various books; c. cantata with orch., "*A Pastoral Rhapsody*," etc.

Rust (roost), (1) **Fr. Wm.**, Wörlitz, near Dessau, July 6, 1739—Dessau, Feb. 28, 1796; violinist; bro. and pupil of an amateur violinist in J. S. Bach's orch. at Leipzig; ct.-mus. director; c. stage pieces, etc. (2) **Wm. K.**, 1787—1855; son of above; pupil of Türk; organist and composer. (3) **Wm.**, Dessau, Aug. 15, 1822—Leipzig, May 2, 1892, nephew of above; composer; notable organist and teacher; cond. Berlin Bach-Verein and editor of Bach's text.

Ruta (roo'-tä), **Michele**, Caserta, 1827—Naples, Jan. 24, 1896; theorist and dram. composer.

Ruthardt (root'-härt), (1) **Fr.**, 1800—1862; oboist and composer. (2) **Julius**, b. Stuttgart, Dec. 13, 1841; son of above; violinist, th.-conductor since 1885 at Bremen; c. incid. mus. songs. (3) **Ad.**, b. Stuttgart, Feb. 9, 1849; bro. of above; pupil of the Cons.; 1868–85, teacher in Geneva, then Leipzig Cons.; writer and composer.

Ruzicka (Rucsicska, Rutschitschka, etc.) (root-shĕtsh'-kä), **Wenzel**, Jaumentz, Moravia, 1758—Vienna, 1823; bandm. and dram. composer and ct.-organist; Schubert was his pupil.

Ry'an, (1) **Michael Desmond**, Kilkenny, 1816—London, 1868; from 1836 critic and librettist in London. (2) **Thos.**, b. Ireland, 1827; at 17 went to the U. S.; studied Boston, 1849; co-founder "Mendelssohn Quintet Club," with which he toured America; clarinet and vla.-virtuoso; c. quintets, quartets, songs, etc.; wrote "*Recollections of an old Musician*" (New York, 1890).

Ryba (rē'-bä), **Jakob Jan.**, Przestitz, Bohemia, 1765—Roczmittal, 1815; c. 6 comic operas, etc.

Ry'der, Thos. Philander, b. Cohasset, Mass., June 29, 1836; pupil of Gv. Satter; organist Tremont Temple, Boston; c. pf.-pieces.

Digitized by Google

S

Saar (zär), **(Louis) Victor Fz.,** b. Rotterdam, Dec. 10, 1868; studied with Rheinberger and Abel, Munich Cons.; then with Brahms; 1891 took the Mendelssohn composition prize for a pf.-suite and songs; 1892–95, opera-accompanist, New York; 1896–98, teacher, comp. and cpt., National Cons., N. Y.; 1898, Coll. of Mus.; critic and composer for piano.

Sabbatini (säb-bä-tē'-nē), (1) **Galeazzo,** b. Pesaro; ct.-maestro and composer (1627–39). (2) **Luigi A.,** Albano Liziale, Rome, 1739—Padua, 1809; maestro, writer and composer.

Sacchi (säk'-kē), Don **Giovenale,** Barfio, Como, 1726—Milan, 1789; writer.

Sacchini (säk-kē'-nē), **A. M. Gasparo,** Pozzuoli, near Naples, June 23, 1734—Paris, Oct. 8, 1786; eminent Neapolitan opera composer, son of a poor fisher. Discovered and taught by Durante and others; 1756, prod. succ. intermezzo "*Fra Donata*," followed by others in Neapolitan dialect; 1762–66, at Rome in a keen rivalry with Piccini; 1772–82, London, succ. as composer but not as financier. Fled from creditors to Paris where he had succ. and prod. many works, incl. "*Œdipe à Colone*," his best work. He c. over 60 operas, 6 oratorios, etc.

Sachs (zäkhs), (1) **Hans,** Nürnberg, Nov. 5, 1494 — Jan. 19, 1576; a cobbler; chief of the Meistersinger (v. D.D.) and hero of Wagner's opera of that name; he wrote over 4,000 poems, 1,700 tales and 200 dramatic poems; also c. melodies. (2) **Julius,** Waldhof, Meiningen, 1830—Frankfort-on-Main, 1888; pianist. (3) **Melchior Ernst,** b. Mittelsinn, Lower Franconia, Feb. 28, 1843; pupil Munich Cons. and of Rheinberger; 1868–72, cond. "Liederkranz"; 1871, teacher of harm. Sch. of Mus.; founded and still cond. "Tonkünstlerverein" concerts; c. opera, ballade with orch., etc.

Sachse-Hofmeister (zäkhs'-ĕ-hôf'-mī-shtĕr), **Anna,** b. Gumpoldskirchen, near Vienna, July 26, 1852; soprano.

Saf'fieddin', Abdolmumin, Ben Fachir el Ormeve el Bagdadi, chief Arabic and Persian theorist of the 13th and 14th cents., author of the standard work "*Shereffie.*"

Saf'onoff, W., b. Istchöry, Caucasus, Feb. 6 (new style), 1852; pupil of Leschetizki and Zaremba; then of Brassin, Petersburg Cons., taking gold medal, 1881–85, teacher there; 1885, Moscow; 1889, dir. of the Cons. there, and since 1890 conductor.

Ságh (säkh), **Jos.,** b. Pesth, March 13, 1852; Hungarian lexicographer; 1885, founder and editor of mus. paper "*Zenelap.*"

Sagitta'rius. Vide SCHÜTZ.

Sahla (zä'-lä), **Richard,** b. Graz, Sept. 17, 1855; violinist; pupil of David, Leipzig Cons.; début, Gewandhaus, 1873; 1888, ct.-cond. Bückeburg; founded an oratorio-soc. there; c. a Roumanian Rhapsody, etc.

Saint-Amans (săn-tă-măn), **L. Jos.,** Marseilles, 1749—Paris, 1820; conductor at Brussels and dram. composer.

Saint Aubin (săn-tō-băn), (1) **Jeanne Charlotte** (née **Schroeder**), Paris, 1764—1850; notable operatic singer. Her three children: (2) **Jean Denis,** Lyons, 1783—Paris, 1810; violinist and composer. (3) **Cécile,** b. Lyons, 1785; retired, 1820; singer. (4) **Alexandrine,** b. Paris, 1793; retired, 1812; sister of above; singer of great promise.

Saint-Georges (săn-zhôrzh), (1) ——, Chev. **de,** Guadeloupe, 1745—Paris, 1799 (or 1801); mulatto violinist and composer. (2) **Jules H. Vernoy,** Marquis **de,** Paris, 1801—1875; librettist of many works, especially in collaboration with Halévy.

Saint-Huberty (săn-tü-bĕr-tē), **Antoinette Cécile Clavel** (called **St.-Huberty,** rightly **Clavel**), Toul, ca. 1756; —London, 1812, noted soprano, Gr. Opéra, Paris, 1777–89; 1790, m. the

Digitized by Google

Count d'Entraigues; they were assassinated at their country seat, near London, 1812 (probably from political motives).

Saint-Lambert (săn-läñ-băr), **Michel de,** Parisian harpsichord-teacher; wrote methods (1680–1700).

Saint-Lubin (săn-lü-băñ), **Léon de,** Turin, 1805—Berlin, 1850; violinist and dram. composer.

Sainton (săn-tôn), (1) **Prosper (Ph. Catherine),** Toulouse, 1813—London, 1890; violinist and composer. (2) **Sainton-Dolby, Charlotte Helen** (née **Dolby**), London, 1821—1885; contralto-singer.

Saint-Saëns (săn-săn), **Chas. Camille,** b. Paris, Oct. 9, 1835; eminent French composer. Began to study the piano before 3; at 5 played a Grétry opera from the score; at 7 entered the Cons., pupil of Stamaty (pf.), Maleden and Halévy (comp.), and Benoist (org.); 1st org.-prize, 1851; at 16, prod. a symph.; 1853, organist Saint-Méry; 1858, the Madeleine; also till 1870 pf.-teacher Niedermeyer Sch.; made frequent tours. He is a writer of unusual gifts. 1894, Commander of the Legion of Honour. C. operas: 1-act "*La Princesse Jaune*" (Op.-Com., 1872); "*Le Timbre d'Argent,*" 4-acts (Th.-Lyr., 1877); the very succ. "*Samson et Dalila*" (Weimar, 1877, often sung as an oratorio); "*Proserpine*" (Op.-Com., 1887); "*Ascanio*" (Opéra, 1890); comic "*Phryne*" (Op.-Com., 1893); "*Parisatis*" (Béziers, 1902); wrote the last 2 acts of Guiraud's unfinished "*Frédégonde*" (Opéra, 1895). C. ballets, music to "*Antigone*" (Comédie-Française); and Gallet's "*Déjanire*" (Béziers, 1898, with orch. of 250, chorus of 200, and ballet of 60 in open air). C. also a Christmas oratorio; the "Biblical opera" "*Le Déluge*"; 2 masses; ode "*La Lyre et la Harpe*" (Birmingham Fest., 1879); "*La jota aragonese*" for orch.; 5 pf.-concertos; 3 vln.-concertos; 'cello-concerto; cantata "*Les Noces de Prométhée*" (1867); Psalm 19, with orch. (London, 1885); 5 symphs., 4 symphonic poems, "*Le rouet d'Omphale,*" "*Phaëton,*" "*Danse macabre,*" "*La jeunesse d'Hercule*"; 2 orch. suites, the first "*Algérienne,*" etc.

Sala (sä'-lä), **Nicola,** near Benevento, Italy, 1701—Naples, 1800; Maestro, theorist and dram. composer.

Sal'aman, Chas. Kensington, London, March 3, 1814—July, 1901; pianist; pupil of Rimbault and Chas. Neate; début 1828, then studied with H. Herz, Paris; 1831, teacher in London; 1840, founded a choral soc.; 1858, founded the Mus. Soc. of London; also the Mus. Assoc., 1874; critic and essayist; c. orch. pcs., etc.

Sal'blinger (Salminger) (zäl'-mĭng-ĕr), **Sigismund,** monk, at Augsburg; composer, 1545.

Saldoni (säl-dō'-nē), Don **Baltasar,** Barcelona, 1807—1890; organist, singing-teacher, writer and dram. composer.

Sale (säl), (1) **Fran.,** Belgian ct.-tenor and composer, 1589. (2) (säl), **John,** London, 1758—1827; bass, conductor and composer. (3) **John B.,** Windsor, 1779—1856; organist, bass, teacher and composer; son of above. (4) **Geo. Chas.,** Windsor, 1796—1869; organist; son of (2).

Saléza (săl-ā-zä), **Albert,** b. Bruges, Béarn, 1867; notable tenor; pupil Paris Cons.; 1st prize in singing, 2d. in opera; début Op.-Com., 1888; 1889–91, at Nice; from 1892, engaged at the Opéra, Paris; 1898, Met. Op., New York.

Salieri (säl-ĭ-ā'-rē), (1) **Ant.,** Legnago, Verona, Aug. 19, 1750—Vienna, May 7 (12?), 1825; noted operatic composer and organist; pupil of his brother (2) **Francesco** (violinist) and of Simoni, Pascetti and Pacini; taken to Vienna by Gassman; his successor as ct.-composer and cond. of Italian opera; he prod. many operas there, then one at Paris under Gluck's name, G. kindly confessing the ruse

Digitized by Google

when the opera was a succ.; 1788, ct.-cond. Vienna; was a rival of Mozart and unjustly accused of poisoning him; c. 40 operas, 12 oratorios, etc.

Salimbeni (säl-ĭm-bā'-nē), **Felice,** Milan, ca. 1712—Laibach, 1751; soprano-musico.

Salinas (să-lē'-năs), **Fran.,** Burgos, Spain, ca. 1512—1590; professor.

Sallantin (säl-läñ-tăñ), **A.,** Paris, 1754—after 1813; oboe-virtuoso, teacher and composer.

Salminger. Vide SALBLINGER.

Salmon (săm'-ŭn), **Eliza,** Oxford, 1787—Chelsea, 1849; soprano.

Salò, Gasparo da. Vide GASPARO.

Saloman (zä'-lō-măn), **Siegfried,** Tondern, Schleswig, 1818—Stockholm, 1899; violinist, lecturer and dram. composer.

Salomé (säl-ō-mā), **Th. César,** Paris, 1834—St.-Germain, 1896; composer and organist.

Salomon (zä'-lō-mōn), (1) **Jn. Peter,** Bonn, Jan., 1745—London, Nov. 28, 1815; vln.-virtuoso; from 1781, London; 1786, organised famous Salomon concerts for which Haydn, whom he brought over, c. special works. (2) **Moritz,** mus.-dir. at Wernigerode, Harz; pub. a treatise against Natorp, 1820, and mus. novels. (3) **M.,** Besançon, 1786—1831; guitar-player; composer, inv. the "harpolyre." (4) **Hector,** b. Strassburg, May 29, 1838; pupil of Jonas and Marmontel (pf.), Bazin (harm.) and Halévy (comp.); in 1870, 2d chorusm., later *chef de chant,* Gr. Opéra; c. operas, etc.

Salter (sôl'-tĕr), **Sumner,** b. Burlington, Iowa, June 24, 1856; studied at Amherst Coll. and music in Boston; organist and mus.-dir., N. Y.; ed. "*The Musician*"; c. church-mus.

Salvayre (säl-vär) **(Gervais Bd.), Gaston,** b. Toulouse, June 24, 1847; studied at the cath.-maîtrise, then at Toulouse Cons.; later Paris Cons., taking the Grand prix de Rome, 1872, with cantata "*Calypso*"; 1877, chorusm. at the Opéra-Populaire; 1894 in Servia; later critic of "*Gil Blas*"; Chev. of the Legion of Honour; c. operas "*Le Bravo*" (1877), "*Richard III.*" (Petersburg, 1883), "*Egmont*" (Op.-Com., 1886), "*La Dame de Montsoreau*" (Opéra, 1888), etc.; c. also Biblical symph., "*La Resurrection,*" 113th Psalm with orch., etc.

Samara (să-mä'-rä), **Spiro,** b. Corfù, 1861; pupil of Enrico Stancampiano in Athens; later of Délibes, Paris Cons.; prod. v. succ. opera, "*Flora Mirabilis*" (Milan, 1886); "*Medea*" (Rome, 1888); "*Lionella*" (Milan, 1891); "*La Martire*" (Naples, 1894; Paris, 1898); "*La Furia Domata*" (Milan, 1895); "*Histoire d'amour*" (Paris, 1902).

Sammartini (săm-mär-tē'-nē), (1) **Pietro,** ct.-mus. at Florence, etc. (1635–44). (2) **Giov. Bat.,** Milan, ca. 1705—ca. 1775; organist, conductor and composer. (3) **Giu.,** d. London, 1740; oboist; bro. of above.

Samuel (săm-wĕl), **Ad.,** Liège, 1824—Ghent, 1898; theorist and dram. composer.

Sanctis, de. Vide DE SANCTIS.

Sandberger (zänt'-bĕrkh-ĕr), **Ad.,** b. Würzburg, Dec. 19, 1864; studied at the R. Sch. of Mus. there, and at Munich, also with Spitta; 1887, Dr. Phil.; mus. libr., Munich Library, and lecturer at the Univ.; 1898 prof. of mus. at Prague Univ.; ed. Orlando di Lasso's complete works; wrote biog., hist., essays, etc.; c. v. succ. opera "*Ludwig der Springer*" (Coburg, 1895), overture, etc.

Sanders, C. Vide LEUCKART.

San'derson, (1) **Jas.,** Workington, Durham, 1769—ca. 1841; violinist, teacher and composer. (2) **Lillias,** b. Sheboygan, Wis., U. S. A., Oct. 13, 1867; concert mezzo-soprano; pupil of Stockhausen, Frankfort-on-Main; début Berlin, 1890; toured Europe; m. Fz. Rummel; lives in Berlin. (3) **Sibyl,** b. Sacramento, Cal., 1865; soprano, opera-singer; pupil of de la Grange and Massenet;

Digitized by Google

succ. début, Op.-Com., 1889; sang there for years; 1898 in New York Met. Op., and variously in Europe.

Sandoni. Vide CUZZONI.

Sandow (zăn'-dō), (1) **Eugen,** b. Berlin, Sept. 11, 1856; violinist; pupil Rohne, W. Müller, and K. Hochschule; from 1879 court chambermus. His wife (2) **Adelina** (née **Herms**), b. Friesack, Oct. 14, 1862; singer and teacher.

Sandt (zănt), **Max van de,** Rotterdam, Oct. 18, 1863; pianist; pupil of his father and Liszt; toured Europe; 1889, pf.-teacher Stern Cons., Berlin.

Sandys (sănds), **Wm.,** 1792—1874; English writer on music.

Sänger-Sethe (zĕng'-ĕr-zā-tĕ), **Irma,** b. Brussels, April 28, 1876; notable violinist; daughter of Dutch father and German mother; began violin at 5; pupil of her mother, of Joachim, Wilhelmj, and Ysaye, took 1st prize at the Cons.; début London, 1895; toured Europe with great success; m. Dr. Sänger, 1897, and lives in Berlin.

Sangiovanni (săn-jō-văn'-nē), **A.,** Bergamo, 1831—Milan, 1892; prof. of singing.

Santini (săn-tē'-nē), Abbate **Fortunato,** Rome, 1778—?; coll. a notable mus.-library.

Sant'ley, (1) **Chas.,** b. Liverpool, Feb. 28, 1834; noted operatic and concert barytone; pupil Nava, Milan; Garcia, London; début, 1857; won pre-eminence in England at festivals, etc.; operatic début, Covent Garden, 1859; 1875 with Carl Rosa Co.; 1871 and 1891, America; retired 1900; also a painter; c. a mass with orch.; a berceuse for orch. (1890); songs (pub. under the pseud. "**Ralph Betterton**"), etc. His wife, (2) **Gertrude Kemble** (Charles Kemble's granddaughter) (d. 1882), was a soprano; their daughter (3) **Edith** was a successful soprano, till her marriage in 1884 with the Hon. R. H. Lyttleton.

Santucci (săn-toot'-chē), **Marco,** Camajore, 1762—Lucca, 1843; conductor and composer.

Sapell'nikoff, Wassily, b. Odessa, Oct. 21, 1868; pianist; pupil of Fz. Kessler, and then (with a stipend from the city of Odessa) of L. Brassin and Sophie Menter, Petersburg Cons.; 1888, début Hamburg; toured.

Saran (zä'-răn), **Aug. (Fr.),** b. Altenplathow, Province of Saxony, Feb. 28, 1836; pupil of Fr. Ehrlich and of R. Franz; teacher, army-chaplain (1873); 1885 cond. of a church-choral soc. at Bromberg; writer and composer.

Sarasate (să-rä-sä'-tĕ), **Pablo (Martin Meliton Sarasate y Navascuez) de,** b. Pamplona, Spain, March 10, 1844; eminent violinist; at 10 played before the Queen, who presented him with a Stradivari; after succ. concerts in Spain he studied with Alard (vln.) and Reber (comp.), Paris Cons., taking 1st vln.-prize 1857, and a *premier accessit*, 1859, in harm.; he has made very wide and very succ. tours; 1889, America. For him Lalo c. his 1st vln.-concerto and the "Symph. espagnole"; Bruch, his 2nd concerto and the Scotch Fantasia; A. C. Mackenzie, the "Pibroch" Suite. **S.** has pub. "*Zigeunerweisin*" for vln. and orch.; "*Spanische Tänze*" for vln. and pf., fantasias, etc.

Sarmiento (sär-mĭ-ĕn'-tō), **Salvatore,** Palermo, 1817—Naples, 1869; conductor and dram. composer.

Saro (sä'-rō), **J. H.,** Jessem, Saxony, 1827—Berlin, 1891; bandmaster and writer.

Sarrette (săr-rĕt), **Bd.,** Bordeaux, 1765—Paris, 1858; founder and director till 1814 of the Paris Cons. which he gradually developed from a sch. started by the band of the Paris National Guard.

Sarri (sär'-rē), **Dom.,** Trani, Naples, 1678—after 1741; conductor and dram. composer.

Sarti (sär'-tē), **Giuseppe** (called **Il Domenichino**) (ēl dō-mĕn-ĭ-kē'-nō),

Digitized by Google

Faenza, Dec. 1, 1729—(of gout) Berlin, July 28, 1802; pupil of either Vallotti or Padre Martini; 1748–50 organist Faenza Cath.; 1751 he prod. at Faenza, succ. opera "*Pompeo in Armenia*," followed by "*Il Re Pastore*" (Venice, 1753) and others so succ. that at 24 he was called to Copenhagen as dir. Italian opera and court-cond.; he was summarily dismissed for political reasons; 1775–99, dir. Cons. dell' Ospedaletto, Venice; in competition (with Paisiello and others) he won the position of cond. at Milan Cath.; he prod. from 1776–84, 15 operas; he also prod. grand cantatas and several masses, etc. Catherine II. invited him to Petersburg. As he passed Vienna, he was received by the Emperor, and met Mozart, complaining, however, of the "barbarisms" in M.'s quartets and finding 19 mortal errors in 36 bars. Lived at Petersburg 18 years, excepting a brief period of disgrace, due to Todi, during which exile he founded a fine sch. at Ukraine. 1793 he was restored to the Empress' favour, and placed at the head of a Cons. He raised the Italian opera to high efficiency, inv. a very accurate machine for counting vibrations and was ennobled in 1795. In a Te Deum (on the taking of Otchakow by Potemkin) the music was reinforced by fireworks and cannon. He set the libretto "*Hega*" by the Empress. He c. 40 operas, masses, some still performed, etc.

Sartorio (sär-tō'-rĭ-ō), **A.,** Venice, ca. 1620—ca. 1681; conductor and dram. composer.

Sass (säs) (at first sang under the name **Sax**), **Marie Constance,** b. Ghent, Jan. 26, 1838; a chansonette-singer in a Paris café, found and taught by Mme. Ugalde; début Th.-Lyrique, 1859, as soprano, 1860–71, at the Opéra, then in Italy; 1864, m. Castelmary, divorced 1867.

Satter (zät'-tĕr), **Gustav,** b. Vienna, Feb. 12, 1832; pianist; studied Vienna and Paris; 1854–60 toured the U. S. and Brazil; returned to Paris, where Berlioz warmly praised his compositions; lived in various cities; c. opera "*Olanthe*," overtures "*Lorelei*," "*Julius Cesar*," "*An die Freude*," 2 symphs., a symph. tone-picture "*Washington*," etc.

Sattler (zät'-lĕr), **H.,** Quedlinburg, 1811—Brunswick, 1891; writer and composer.

Sauer (zow'-ĕr), (1) **Wm.,** b. Friedland, Mecklenburg, 1831; org.-builder from 1857 at Frankfort-on-Oder. (2) Vide LEIDESDORF. (3) **Emil,** b. Hamburg, Oct. 8, 1862; notable pianist; pupil of his mother; of N. Rubinstein at Moscow, 1881, and of Liszt at Weimar; from 1882 toured Europe and 1898–99 U.S. with great succ.; 1901, head of pf.-dept. Vienna Cons.; c. suite moderne, "*Aus lichten Tagen*," 2 piano concertos, concert-étude, etc.

Saurel (sä'-oo-rĕl), **Emma,** b. Palermo, 1850; opera-singer; début, Pisa; has toured widely.

Sauret (sō-rā), **Émile,** b. Dun-le-Roi, Cher, France, May 22, 1852; notable violinist; pupil of Paris Cons. and of de Bériot, Brussels Cons.; at 8 began succ. European tours; America 1872, and frequently since; 1880–81, t. Kullak's Acad., Berlin; lived in Berlin till 1890, then prof. R. A. M., London; wrote "*Gradus ad Parnassum du violoniste*" (Leipzig, 1894); c. 2 vln.-concertos, etc.

Sauter (zow'-tĕr), **Severin S.,** Germany, 1822—St. Louis, Mo., March 24, 1901; cond.; came to America as refugee, 1848.

Sauveur (sō-vŭr'), **Jos.,** La Flèche, 1653—Paris, 1716; a deaf-mute, who learned to speak at 7, and became a notable investigator in acoustics (which word in fact he invented); he was the first to calculate absolute vibration-numbers, and to explain overtones; pub. many treatises (1700–13).

Sauzay (sō-zĕ'), **Chas.) Eugène,** Paris, July 14, 1809—1901; violinist;

Digitized by Google

pupil of Vidal; later of Baillot at the Cons.; won 1st and 2nd vln.-prize, and prize for fugue; 2nd vln. and afterwards vla. in Baillot's quartet, and m. B.'s daughter (a pianist); 1840 solo violinist to Louis Philippe; later leader of 2nd vlns. Napoleon III.'s orch.; 1860 vln.-prof. at the Cons.; pub. a treatise; c. a string-trio, "*Études harmoniques*," etc.

Savard (să-vär), **M. Gabriel Aug.**, Paris, 1814—1881; prof. of harm. and thorough-bass at the Cons.; pub. treatises.

Savart (să-vär), **F.**, Mézières, 1791—Paris, 1841; acoustician.

Savile (säv'-il), **Jeremy**, English composer, 1653.

Sax (säx), (1) **Chas. Jos.**, Dinant-sur-Meuse, Belgium, 1791—Paris, 1865; studied flute and clarinet, Brussels Cons.; from 1815 managed an instr.-factory at Brussels, making a specialty of brass instrs.; he made many improvements; 1853 he joined his son Ad. in Paris. (2) **(Ant. Jos). Adolphe,** Dinant, Nov. 6, 1814—Paris, Feb. 9, 1894; son of above; eminent maker and inv. of instrs.; he inv. the family of instrs. called the saxophone (v. D. D.); in Paris he continued to make improvements inventing the saxhorns, saxotromba, etc.; 1857 teacher of the saxophone, Paris Cons. and pub. a saxophone method; he had much litigation over the priority of his inventions, but always won. (3) **Alphonse,** bro. and co-worker of above. (4) **Marie.** Vide SASS.

Sbolci (s'bôl'-chē), **Jefte,** Florence, 1833—1895; 'cellist and teacher.

Scacchi (skäk'-kē), **Marco,** b. Rome; ct.-conductor 1618–48; writer and composer.

Scalchi (skäl'-kē), **Sofia,** b. Turin, Nov. 29, 1850; alto or mezzo-soprano of unusual range f-b‴ (v. PITCH D. D.); pupil of Boccabadati; début Mantua (1866); she has sung throughout Europe, often in North and South America with much succ.; 1875 m. Signor Lolli.

Scaletta (skä-lĕt'-tä), **Orazio,** Crema—Padua, 1630; conductor and composer.

Scandel'li, Ant., Brescia, 1517—Dresden, 1580; conductor and composer.

Scaria (skä'-rĭ-ä), **Emil,** Graz, 1840—Blasewitz, 1886; bass; created "Wotan" at Bayreuth, 1876 and "Gurnemanz" (*Parsifal*), 1882.

Scarlatti (skär-lät'-tē), (1) **Alessandro,** Trapani, Sicily, 1659—Naples, 1725; founder of the "Neapolitan Sch."; noted teacher and an important innovator in opera (he prod. over 115); in 1680 he is first heard of as conducting his own opera; he introduced the innovation of the orchestral ritornello, and a partial *recitativio obbligato* (v. D.D.); 1684 court-cond.; 1703, 2nd cond. S. Maria Maggiore, Rome; 1707–09, 1st. cond.; teacher at 3 conservatories, San Onofrio; de' Poveri di Gesù Christi, and the Loreto. (2) **Domenico (Girolamo),** Naples, 1683 (5?)—1757; son and pupil of above; studied also with Gasparini; eminent virtuoso and composer for harpsichord; founded modern pf.-technic; devised many now familiar feats; the first to compose in free style without contrapuntal elaboration and mass; in a competition with Händel he proved himself equal as a harpsichordist, but confessed himself hopelessly defeated as an organist; he was thereafter a good friend, almost an idolater, crossing himself when he mentioned Händel; 1715–19 he was maestro at St. Peter's, 1720 at London; 1720 court-cembalist Lisbon; his gambling left his family destitute; from 1710 he prod. operas, incl. the first setting of "*Amleto*" (1715). (3) **Giuseppe,** Naples, 1712—Vienna, 1777; grandson of (1); dram. composer. (4) **Fran.,** c. a melodrama in MS. at Rome. (5) **Pietro,** c. opera "*Clitarro*," with intermezzi by Hasse.

Schaab (shäp), **Robt.**, Rotha, near Leipzig, 1817—1887; organist and composer.

Digitized by Google

Schachner (shäkh'-nĕr), **Rudolf Jos.,** Munich, 1821—Reichenhall, 1896; pianist, teacher and composer.

Schacht (shäkht), **Matthias H.,** Viborg, Jutland, 1660—Kierteminde, 1700; lexicographer.

Schack (Cziak) (shäk or chäk), **Benedikt,** Mirowitz, Bohemia, 1758—Munich, 1826; tenor and dram. composer.

Schad (shät), **Jos.,** b. Steinach, Bavaria, 1812—Bordeaux, 1879; pianist and composer.

Schade (shä'-dĕ), (1) **(Schadaus) Abraham,** pub. a valuable coll. of 384 motets (1611–16). (2) **Carl,** singing-teacher and writer (1828–31).

Schäffer (shĕf'-fĕr), (1) **Aug.,** Rheinberg, 1814—Berlin, 1879; dram. composer. (2) **Julius,** b. Crevese, Altmark, Sept. 28, 1823; studied with Dehn, Berlin; 1855 mus. dir. to the Grand Duke at Schwerin; founded and conducted the "Schlosskirchenchor;" 1860 mus.-dir. at the Univ. and cond. Singakademie, Breslau; 1871, "R. Mus.-Dir."; 1878 prof.; Dr. Phil. *h. c.* (Breslau), 1872; wrote defence of his friend Franz' accompaniments to Bach and Händel; composer.

Schafhäutl (shäf'-hī-tl), **K. Fz. Emil von,** Ingolstadt, 1803—Munich, 1890; professor and theorist.

Schalk (shäl'k), **Josef,** b. Vienna and studied at the Cons.; notable cond., first at Graz, then 1st cond. at the Prague Opera and Philh. concerts; since 1899 1st cond. ct.-opera, Berlin; 1898 at Covent Garden, 1899 gave the complete Wagner Ring-cycle in New York.

Scharfe (shär'-fĕ), ——, Grimma, Saxony, 1835—Dresden, 1892; barytone, teacher and composer.

Scharfenberg (shär'-fen-bĕrkh), **Wm.,** Cassel, Germany, 1819—Quogue, N. Y., 1895; pianist, teacher and editor.

Scharnack (shär'-näk), **Luise,** b. Oldenburg, ca. 1860; mezzo-soprano; pupil of von Bernuth, **Hamburg** Cons.; début, Weimar.

Scharwenka (shär-vĕn'-kä), (1) **(L.) Philipp,** b. Samter, Posen, Feb. 16, 1847; pupil of Würst and Kullak's Acad., Berlin, also of H. **Dorn**; 1870, teacher of theory and comp. at the Acad.; 1880 founded (with his bro. Xaver) the "Scharwenka Cons."; 1891, accompanied his bro. to New York; returned, 1892, as co-dir. of the Cons., later, 1893, merged in the Klindworth Cons.; he is also a caricaturist and illustrated a satire by Alex. Moskowski (Berlin, 1881); 1902, R. Professor; c. "*Herbstfeier*" and "*Sakuntala*," for soli, chorus and orch., 2 symphs., "*Arkadische Suite*" and "*Serenade*" for orch., festival overture, Trio in G, op. 112, etc. (2) **(Fz.) Xaver,** b. Samter, Jan. 6, 1850; bro. of above; distinguished pianist and composer; pupil of Kullak and Würst, Kullak's Acad.; 1868, teacher there; at 19 gave public concert at the Singakademie, with succ.; for 10 years he gave annually 3 chamber-concerts there (with Sauret and H. Grünfeld); cond. of subscription concerts; 1874, toured Europe and America; 1880, co-founder the "Berlin Scharw. Cons.," dir. till 1891, then founded a Cons. in New York; 1898, Berlin, as dir. Klindworth-Scharwenka Cons.; ct.-pianist to the Emperor of Austria, "Prof." from the King of Prussia; c. succ. opera "*Mataswintha*" (Weimar, 1896); symph., 3 pf.-concertos, etc.

Schauensee (show'-ĕn-zā), **(Fz. Jos. Leonti) Meyer von,** Lucerne, 1720—after 1790; organist and dram. composer.

Schebek (shä'-bĕk), **Edmund,** Petersdorf, Moravia, 1819—Prague, 1895; amateur authority on vln.-construction, etc.

Schebesti (shä'-bĕst), **Agnes,** Vienna, 1813—Stuttgart, 1869; mezzo-soprano.

Schechner-Waagen (shĕk'-nĕr-vī'-gĕn), **Nanette,** Munich, 1806—1860;

Digitized by Google

REESE LIBRARY OF THE UNIVERSITY OF CALIFORNIA

noted soprano; 1832, m. Waagen, a painter.

Scheibe (shī'-bĕ), (1) **Jn.**, d. Leipzig, 1748; celebrated org.-builder. (2) **Jn. Ad.**, Leipzig, 1708—Copenhagen, 1776; son of above; organist, editor and composer.

Scheibler (shī'-blĕr), **Jn. H.**, Montjoie, near Aix-la-Chapelle, 1777—Crefeld, 1838; acoustician and inventor.

Scheidemann (shī'-dĕ-măn), (1) **Heinrich**, Hamburg, ca. 1596—1663; organist; pupil and successor of his father (2) **Hans S.**, organist Katherinenkirche.

Scheidemantel (shī'-dĕ-măn-tĕl), **K.**, b. Weimar, Jan. 21, 1859; pupil of Bodo Borchers; sang at the ct.-th., 1878–86; pupil of Stockhausen; 1885, "Kammersänger"; since 1886, Dresden ct.-opera; 1886, sang "Amfortas" in "*Parsifal*" at Bayreuth.

Scheidt (shīt), **Samuel**, Halle-on-Saale, 1587—1654; famous organist and composer; pupil of Sweelinck; organist of Moritzkirche and ct.-conductor; c. notable chorals, etc.

Schein (shīn), **Jn. Hermann**, Grünhain, Saxony, 1586—Leipzig, 1630; soprano; ct.-conductor and composer.

Schelble (shĕl'-blĕ), **Jn. Nepomuk**, Hüfingen, Black Forest, 1789—Frankfort-on-Main, 1837; notable cond. and singing-teacher; tenor; c. operas, etc.

Schelle (shĕl'-lĕ), (1) **Jn.**, Geisingen, Saxony, 1648—Leipzig, 1701; cantor Thomaskirche. (2) **K. Ed.**, Biesenthal, near Berlin, 1816—Vienna, 1882; critic, lecturer and writer.

Scheller (shĕl'-lĕr), **Jacob**, b. Schettal, Bohemia, 1759; vln.-virtuoso.

Schelper (shĕl'-pĕr), **Otto**, b. Rostock, April 10, 1844; an actor, later barytone in opera, at Bremen; 1872–76, Cologne, then sang leading rôles, Leipzig City Theatre.

Schenck (shĕnk), (1) **Jean (Johann)**, gamba-player and dram. composer, 1688–93, Amsterdam. (2) **Jn.**, Wiener-Neustadt, Lower Austria, 1761 (1753?)—Vienna, 1836; c. operettas. (3) **Hugo**, 1852 (?)—Vienna, 1896; conductor and composer.

Scherer (shā'-rĕr), **Sebastian Anton**, organist at Ulm Minster and composer, 1664.

Scherzer (shĕr'-tsĕr), **Orto**, Ansbach, 1821—Stuttgart, 1886; violinist and organist.

Schetky (shĕt'-kē), **Chp.**, Darmstadt, 1740—Edinburgh, 1773; 'cellist and composer.

Schicht (shīkht), **Jn. Gf.**, Reichenau, Saxony, 1753—Leipzig, 1823; pupil of an uncle (org. and pf.); pianist, conductor and writer; c. 4 oratorios, chorals, etc.

Schick (shīk) (née **Hamel**), **Margarete Luise**, Mayence, 1773—Berlin, 1809; soprano; pupil of Steffani and Righini; début, Mayence, 1791; from 1794, Royal Opera, Berlin.

Schiedermayer (shē'-dĕr-mī-ĕr), **Jos. Bd.**, d. Linz-on-Danube, Jan. 8, 1840; cath.-organist; wrote a text-book on chorals and a vln.-method; c. symphs., sacred mus., org.-pcs., etc.

Schiedmayer (shēt'-mī-ĕr) & **Söhne**, Stuttgart firm of piano-makers, founded in Erlangen, 1781. (1) **Jn. D.**, removed to Stuttgart 1806. The present head is (2) **Ad.** (b. 1847), a great-grandson of (1).

Schikaneder (shē'-kä-nä-dĕr), **Emanuel Jn.**, Ratisbon, 1751—Vienna, 1812, the librettist of Mozart's "*Zauberflöte*" in which he created "Papageno"; a manager, actor and singer.

Schildt (shīlt), **Melchior**, Hanover (?), 1592—1667; organist.

Schiller (shīl'-lĕr), **Madeline**, b. London, Engl.; pianist and teacher; a pupil of Isaacs, Benedict and Hallé, but mainly self-taught; début, Gewandhaus, with great succ., repeated in London; toured Australia; m. M. E. Bennett of Boston, Mass., where she lived several years making many tours, incl. Australia and Europe; later lived in New York.

Schilling (shīl'-ling), **Gv.**, Schwiegers-

Digitized by Google

hausen, near Hanover, 1803—Nebraska, U. S. A., 1881; wrote text-books and treatises, etc.

Schil'lings, Max, b. Düren, April 19, 1868; notable composer; studied with Brambach and von Königslöw; 1892, stage-manager at Bayreuth; 1890 while studying law, at Munich, c. the opera "*Inguelde*" (prod. by Mottl, Carlsruhe, 1894); played in many other cities; c. also opera "*Der Pfeiertag*" (Schwerin, 1901); 2 symph. fantasias "*Meergruss,*" 1895, and "*Seemorgen,*" etc.

Schimon (shē'-mōn), **Ad.,** Vienna, 1820—Leipzig, 1887; singing-teacher, accompanist and dram. composer, etc.; 1872, m. the soprano (2) **Anna Regan,** Bohemia, 1842—Munich, 1902; pupil of Manuel Garcia and Stockhausen; sang in Italy and Germany; court-singer in Russia; 1874, teacher of singing Leipzig Cons.; 1877–86, R. Sch. of Mus., Munich; again at Leipzig Cons.; also after death of her husband, singing-teacher at Munich.

Schindelmeisser (shĭn'-dĕl-mĭs-sĕr), **L.,** Königsberg, 1811—Darmstadt, 1864; ct.-conductor and dram. composer.

Schindler (shĭnt'-lĕr), **Anton,** Medl, Moravia, 1796—Bockenheim, near Frankfort, 1864; violinist and conductor; friend and biographer of Beethoven.

Shintlöcker (shĭnt'-lĕk-ĕr), (1) **Philipp,** Mons, Hainault, 1753—Vienna, 1827; 'cellist. (2) **Wolfgang,** b. Vienna, 1789; 'cellist and composer; nephew and pupil of above.

Schira (shē'-rä), **Fran.,** Malta, 1809—London, 1883; professor, conductor and dram. composer.

Schirmacher (shĕr'-mäkh-ĕr), **Dora,** b. Liverpool, Sept. 1, 1862; pianist; pupil of Wenzel and Reinecke, Leipzig Cons., winning Mendelssohn prize; début Gewandhaus, 1877; c. a suite, sonata, etc.

Schirmer (shĕr'-mĕr), (1) **Gustav,** Königsee, Saxony, 1829—Einsbach, Thuringia, 1893; son and grandson of court piano-makers at Sondershausen; 1837 came to New York; founded pub. firm, Beer & Schirmer. 1866 **S.** obtained the entire business since known as G. Schirmer; since 1893 incorporated under management of (2) **Rudolf E.** and (3) **Gustav,** sons of above.

Schladebach (shlä'-dĕ-bäkh), **Julius,** d. Kiel, 1872; wrote treatise on the voice.

Schläger (shlä'-gĕr), **Hans,** Filskirchen, Upper Austria, 1830—Salzburg, 1885; conductor and dram. composer.

Schlecht (shlĕkht), **Raimund,** Eichstadt, 1811—1891; priest and writer.

Schleinitz (shlī'-nĭts), **H. Conrad,** Zechanitz, Saxony, 1807—Leipzig, 1881; dir. Leipzig Cons. (vice Mendelssohn).

Schlesinger (shlä'-zĭng-ĕr), two mus.-pub. firms. (a) at Berlin, founded 1810 by (1) **Ad. Martin,** from 1853 managed by his son (2) **Heinrich** (d. 1879); since 1864 under R. Lienau. (b) at Paris, founded 1834 by (3) **Moritz Ad.,** son of (1); under Louis Brandus in 1846. (4) **Sebastian Benson,** b. Hamburg, Sept. 24, 1837; at 13 went to U. S.; studied at Boston with Otto Dresel; for 17 years Imp. German Consul at Boston; now lives in Paris; pub. many pop. songs and piano-pieces.

Schletterer (shlĕt'-tĕr-ĕr), **Hans Michel,** Ansbach, 1824—Augsburg, 1893; mus.-dir., writer and composer.

Schlick (shlĭk), (1) **Arnold,** ct.-organist to the Elector Palatine, and composer, 1511. (2) **Jn. Konrad,** Münster (?), Westphalia, 1759 — Gotha, 1825; 'cellist and composer.

Schlimbach (shlĭm'-bäkh), **G. Chr. Fr.,** b. Ohrdrof, Thuringia, 1760; organist, writer on org.-building, etc.

Schlösser (shlĕs'-sĕr), (1) **Louis,** Darmstadt, 1800—1886; ct.-conductor and dram. composer. (2) (**K. Wm.**) **Ad.,** b. Darmstadt, Feb. 1, 1830; son and pupil of above; pianist;

Digitized by Google

début Frankfort, 1847; toured; from 1854, teacher in London; c. pf.-quartet and trio, etc.

Schlottmann (shlôt'-măn), **Louis,** b. Berlin, Nov. 12, 1826; concert-pianist, pupil of Taubert and Dehn; lived in Berlin as teacher; 1875, R. Mus.-Dir.; c. overture to "*Romeo and Juliet*," "*Trauermarsch*" for orch., etc.

Schmedes (shmā'-dĕs), **Erik,** b. Copenhagen, 1868; pianist; then studied singing with Rothmühl; sang as barytone in various theatres; studied with Iffert and, 1898, sang tenor rôles at Vienna; 1899 "Siegfried" and "Parsifal" at Bayreuth.

Schmeil (shmīl), ———, teacher at Magdeburg, inv. "notograph."

Schmelzer (shmĕl'-tsĕr), **Jn. H.,** Prague, 1655—d. after 1695 at Vienna; ct.-cond. and composer.

Schmid(t) (shmĭt), (1) **Bd.,** organist at Strassburg, 1560. He was succeeded by (2) **Bd. Schmid,** the younger. (3) **Anton,** Pihl, Bohemia, 1787—1857; mus. libr. Vienna Library; writer.

Schmidt (shmĭt), (1) **Jn. Phil. Samuel,** Königsberg, 1779—Berlin, 1853; Govt. official, critic, writer and dram. composer. (2) **Jos.,** Bückeburg, 1795—1865; violinist, ct.-conductor and composer. (3) **Hermann,** Berlin, 1810—1845; ballet-conductor and ct.-composer; c. operetta. (4) **Gustav,** Weimar, 1816 — Darmstadt, 1882; ct.-conductor and dram. composer. (5) **Arthur P.,** b. Altona, Ger., April 1, 1846; est. mus.-pub. business, Boston and Leipzig, 1876.

Schmitt (shmĭt), (1) **Jos.,** 1764—Frankfort-on-Main, 1818; writer, violinist and composer. (2) **Nikolaus,** b. Germany; bassoonist and composer; from 1779, *chef de musique* of the French Guards at Paris. (3) **Aloys,** Erlenbach, Bavaria, 1788—Frankfort-on-Main, 1866; eminent teacher, pianist, writer and dram. composer. (4) **Jacob (Jacques),** Obernburg, Bavaria, 1803—Hamburg, 1853; bro. and pupil of above; wrote a method and c. (5) **(G.) Aloys,** Hanover, Feb. 2, 1827—Dresden, Oct., 1902; pianist and cond.; son and pupil of (3); pupil Vollweiler (theory), Heidelberg; toured; then th.-cond. at Aix-la-Chapelle, etc.; 1857–92, ct.-cond. at Schwerin; from 1893, dir. "Dreyssig'sche Singakademie," Dresden. He c. 3 operas, incl. "*Trilby*" (Frankfort, 1845); incid. music; overtures, etc. He arranged the fragments of Mozart's C minor mass into a complete work; died of an apoplectic stroke while conducting his own "*In Memoriam.*" (6) **Hans,** b. Koben, Bohemia, Jan. 14, 1835; piano-teacher and oboist; pf.-pupil of Dachs, Vienna Cons., taking the silver medal; later, teacher there; wrote a vocal method; c. important instructive pcs., etc.

Schmölzer (shmĕl'-tsĕr), **Jakob Ed.,** Graz, 1812—1886; teacher and composer.

Schnabel (shnä'-bĕl), (1) **Jos. Ignaz,** Naumburg, Silesia, 1767—Breslau, 1831; conductor and composer. (2) **Michael,** Naumburg, 1775—Breslau, 1842; bro. of above; founded at Breslau (1814) a piano factory, carried on by his son (3) **K.** (1809—1881); pianist and composer.

Schnecker (shnĕk'-ĕr), **Peter Aug.,** b. in Hessen-Darmstadt, 1850; pupil of Oscar Paul, Leipzig; came to America; lives in New York as teacher and organist; pub. collections; c. pf.-pcs. and much pop. church-mus.

Schneegass (shnā'-gās) **(Snegassius), Cyriak,** Buschleben, near Gotha, 1546—1597; theorist and composer.

Schneevoigt (shnā'-foikht), **Georg,** b. Wiborg, Nov. 8, 1872; Finnish 'cellist; studied with Schröder, Klengel and Jacobs; lives in Helsingfors as teacher in the Cons., etc.

Schneider (shnī'-dĕr), (1) **Jn.,** Lauder, near Coburg, 1702 — Leipzig, ca.

Digitized by Google

1775; famous improviser and organist. (2) **G. Abraham,** Darmstadt, 1770—Berlin, 1839; horn-virtuoso; conductor, composer of masses, etc. (3) **Louis,** Berlin, 1805—Potsdam, 1878; son of (2); writer. (4) **(Jn. G.) Wm.,** Rathenow, Prussia, 1781—Berlin, 1811; pianist, teacher, composer and writer. (5) **Wm.,** Neudorf, Saxony, 1783 — Merseburg, 1843; organist and writer. (6) **Jn. Gottlob,** 1753 — Gernsdorf, 1840; organist. (7) **(Jn. Chr.) Fr.,** Alt-Waltersdorf, Saxony, Jan. 3, 1786—Dessau, Nov. 23, 1853; son and pupil of (6); at 10 c. a symphony; 1821 ct.-conductor at Dessau; wrote textbooks and c. 15 oratorios, incl. famous "*Das Weltgericht*"; biog. by F. Kempe. (8) **Jn. (Gottlob),** Alt-Gersdorf, Oct. 28, 1789—Dresden, April 13, 1864; bro. of above; eminent organist and teacher. As a boy a soprano of remarkable range (to f‴ acc. to Riemann, v. PITCH, D.D.); later, tenor; 1825 ct.-organist, Dresden, also conductor; made tours; c. fugues, etc., for organ. (9) **Jn. Gottlieb,** Alt-Gersdorf, 1797 — Hirschberg, 1856; bro. of above; organist. (10) **Theodor,** b. Dessau, May 14, 1827; son and pupil of (7); pupil of Drechsler ('cello); 1845, 'cellist, Dessau ct.-orch.; 1854 cantor and choir-dir. court and city churches; 1860–96 cantor and mus.-dir. Jakobikirche, Chemnitz; also cond. (11) **(Jn.) Julius,** Berlin, 1805—1885; pianist, organist and mus.-director; and c. operas; son of (12) **Jn. S.,** pf.-mfr. at Berlin. (13) **K.,** Strehlen, 1822—Cologne, 1882; tenor. (14) **K. Ernst,** Aschersleben, 1819—Dresden, 1893; writer.

Schnitger (shnĭt'-gĕr), (1) **Arp.,** Godswarden, Oldenburg, 1648—Neuenfelde, ca. 1720; org.-builder. His son, (2) **Fz. Caspar** (d. 1729), and an elder bro., worked at Zwolle, Holland.

Schnorr von Karolsfeld (shnôr fŏn kä'-rōls-fĕlt), (1) **L.,** Munich, 1836—Dresden, 1865; noted tenor; created Wagner's "Tristan"; c. opera at Munich (1865), his wife, (2) **Malwina** (née **Garrigues**), creating "Isolde"; she took a fatal chill on this occasion.

Schnyder von Wartensee (shnē'-dĕr fŏn vär'-tĕn-zā), **X.,** Lucerne, 1786—Frankfort-on-Main, 1868; teacher, writer and composer.

Schoberlechner (shō'-bĕr-lĕkh-nĕr), **Fz.,** Vienna, 1797—Berlin, 1843; pianist, conductor and dram. composer.

Schöberlein (shä'-bĕr-līn), **L.,** Kolmberg, Bavaria, 1813—Göttingen, 1881; writer.

Schobert. Vide SCHUBART (3).

Schoenefeld (shä-'nĕ-fĕlt), **H.,** b. Milwaukee, Wis., Oct. 4, 1857; son and pupil of a musician; later studied Leipzig Cons.; winning a prize for a chorus with orch. performed at the Gewandhaus; then studied with E. Lassen (comp.), Weimar; toured Germany as a pianist; from 1879, Chicago, as pianist and teacher, also cond. the "Germania Männerchor." C. "*The Three Indians*" ode with orch.; 2 symphs. ("*Rural*," "*Springtime*"); 2 overtures, "*In the Sunny South*" (a notable work based on Ethiopian themes) and "*The American Flag*"; vln.-sonata (Henri Marteau prize, 1899), pf.-pcs., etc.

Schöffer (shĕf'-fĕr), **Peter** (the younger), mus.-printer at Mayence and Strassburg, 1530–39.

Schœlcher (shĕl-shär), **Victor,** Paris, 1804—1893; writer, statesman and biographer of Händel.

Scholtz (shôlts), **Hn.,** b. Breslau, June 9, 1845; pianist and teacher; pupil of Brosig, of C. Riedel and Plaidy at Leipzig, and v. Bülow, and Rheinberger, R. Sch. of Mus., Munich; 1870–75, teacher there; then in Dresden; 1880 "R. Saxon chamber-virtuoso"; ed. Chopin's works; c. pf.-concerto, sonata, etc.

Scholz (shôlts), (1) **F.,** important composer of Russian music, taught comp.

Digitized by Google

Moscow, 1830. (2) **Bd. E.**, b. Mayence, March 30, 1835; pupil of Ernst Pauer, Mayence, and of Dehn, Berlin; 1856 teacher R. Sch. of Mus., Munich; 1859–65, ct.-conductor Hanover Th.; 1871–78, cond. Breslau Orch. Soc.; 1883, dir. of the Hoch Cons., Frankfort (vice Raff); Dr. Phil. *h. c.* (Breslau Univ.), "Royal Prussian Professor," etc.; pub. essays "*Wohin treiben wir?*" (Frankfort, 1897); prod. 5 operas incl. succ. "*Ingo*" (Frankfort, 1898). C. "*Das Siegesfest*" and "*Das Lied von der Glocke*" for soli, chorus and orch.; symph. poem "*Malinconia*"; symph. overtures "*Iphigenia*" and "*Im Freien*," etc.

Schön (shān), **Moritz**, Kronau, Moravia, 1808—Breslau, 1885; violinist, conductor and writer.

Schönberger (shān'-bĕrkh-ĕr), **Benno**, b. Vienna, Sept. 12, 1863; pianist; pupil of Vienna Cons., studied also with Liszt; toured; 1885 teacher, Vienna; later in Sweden (1886), then London; 1894 toured America; c. 3 pf.-sonatas, 3 rhapsodies, etc.

Schondorf (shōn'-dôrf), **Jns.**, b. Röbel, Mecklenburg, 1833; pupil of Stern-Kullak Cons., Berlin; since 1864 organist Pfarrkirche, Güstrow; singing-teacher Cath. Sch., and conductor; c. "*Vaterländische Gesänge*," "*Kaiserhymne*," etc.

Schönfeld (shān'-fĕlt), **Hermann**, b. Breslau, Jan. 31, 1829; cantor and R. Mus.-Dir. there; c. cantatas, a symph.; 3 overtures, etc.

Schörg (shĕrkh), **Fz.**, b. Munich, Nov. 15, 1871; violinist; pupil of Ysaye; toured; lives in Brussels.

Schott (shôt), (1) **Bd.**, d. 1817; founded (Mayence, 1773) the mus.-pub. firm of B. Schott, carried on by his sons (2) **Andreas** (1781—1840) and (3) **Jn. Jos.** (1782—1855), under the firm-name of "B. Schott's Söhne; the present manager at Mayence and the London branch are Fz. von Landwehr and Dr. L. Strecker. (4) **Anton**, b. Schloss Staufeneck, Swabian Alp, June 25, 1846; tenor; 1865–71 an artillery officer in the French campaign; then studied with Frau Schebest-Strauss; 1871, Munich opera; 1872–75 Berlin opera; leading tenor at Schwerin and Hanover, made concert-tours; 1882 in Italy with Neumann's Wagner troupe.

Schradi(e)ck (shrä'-dĕk), **Henry**, b. Hamburg, April 29, 1846; noted violinist; pupil of his father and of Leonard, Brussels Cons., David, Leipzig; 1864–68 teacher Moscow Cons., then leader Philh. Concerts, Hamburg; 1874–82, co-leader, Gewandhaus Orch. and theatre-orch., Leipzig, also teacher for a time at the Cons. 1883–89, prof. of vln., Cincinnati Cons., U. S. A.; returned to Germany as leader of the Hamburg Philh. Soc.; afterward head vln.-prof. Nat. Cons., N. Y., and later Broad St. Cons., Philadelphia; pub. excellent technical studies for vln.

Schramm (shrăm), **Melchior**, German organist and contrapuntist, 1595.

Schreck (shrĕk), **Gustav**, b. Zeulenroda, Sept. 8, 1849; pupil of Leipzig Cons.; 1885 teacher of theory and comp., Leipzig Cons.; 1892, mus.-dir. and cantor, and cond. of the "Thomanerchor"; prod. concert-cantatas, oratorio, "*Christus der Auferstandene*" (Gewandhaus, 1892), church-music, etc.

Schrems (shrĕms), **Jos.**, Warmensteinach, Upper Palatinate, 1815—Ratisbon, 1872; conductor, editor and teacher.

Schröder (shrä'-dĕr), (1) **Hermann**, b. Quedlinburg, July 28, 1843; violinist, writer and composer; pupil of A. Ritter, Magdeburg; from 1885, teacher R. Inst. for Church-mus., Berlin, and at a mus.-sch. of his own. (2) **Karl**, b. Quedlinburg, Dec. 18, 1848; bro. of above; 'cellist and composer; pupil of Drechsler, Dessau and Kiel, Berlin; at 14, 1st 'cello ct.-orch. at Sondershausen, and teacher in the Cons.; 1873, 'cello, Brunswick ct.-orch.; 1874, solo

Digitized by Google

'cellist Gewandhaus Orch., and th.-orch., Leipzig, also teacher at the Cons., and made tours; 1881, ct.-cond., Sondershausen; cond. German Opera at Amsterdam; until 1888, Berlin ct.-opera; till 1890, the Hamburg Opera; returned to Sondershausen as ct.-cond. and dir. "Fürstliches Conservatorium;" wrote 'cello-method, catechism on conducting and the 'cello. C. succ. opera "*Aspasia*" (Sondershausen, 1892); a succ. 1-act opera "*Der Asket*" (Leipzig, 1893); succ. operetta "*Malajo*" (Bunzlau, 1887); 1871, founded the "Schröder Quartett," with his brothers (1) **Hermann** (3) **Fz.** and (4) **Alwin,** b. Neuhaldensleben (Magdeburg), June 15, 1855; pupil of his father and brother Hermann, also of André (pf.), and De Ahna (vln.), W. Tappert (theory); self-taught as a 'cellist, as which he has won his fame; 1875, 1st 'cello in Liebig's "Concert-Orchester," later under Fliege and Laube (Hamburg); 1880, Leipzig, as asst. of (1), whom he succeeded, 1881, in the Gewandhaus, theatre and Cons.; 1886, Boston, as first 'cellist Symph. Orch.; member of the "Kneisel Quartet." (5) **Konrad (Gv. Fd.),** b. Marienwerder, W. Prussia, July 7, 1850; pupil of Kullak's Acad., Berlin, also of O. Kolbe (comp.); teacher in the Acad.; pf.-teacher, Berlin. C. the first "Low German" opera (after Fritz Reuter), the v. succ. 1-act comic opera "*Du dröggst de Pann weg*" (Schirenn, 1897); pub. 50 songs. (6) **Fr.,** d. 1818; barytone, the first to sing Mozart's "*Don Giovanni*" in German.

Schröder-Devrient (shrā'-dĕr-dā'-frĭ-ĕnt), **Wilhelmine,** Hamburg, 1804—Coburg, 1860; eminent soprano; daughter of (6) above, and of a celebrated actress, Antoinette Sophie Bürger Devrient (divorced 1828, after bearing him 4 children; married twice afterward); pupil of Mazatti; début, Vienna, 1821; m. the actor Karl D.; she created the rôle of "Adriano Colonna" in the "*Rienzi*" of Wagner, whose style she deeply affected.

Schröder-Hanfstängl. Vide HANFSTÄNGL.

Schröter (shrā'-tĕr), (1) **Leonhard,** Torgau, ca. 1540—Magdeburg, after 1580; eminent contrapuntist. (2) **Chp. Gl.,** Hohenstein, Saxony, 1699—Nordhausen, 1782; noted organist; claimed in a pamphlet (1763) to have invented, 1717, the pianoforte, but was forestalled by Cristofori; composer. (3) **Corona (Elisabeth Wilhelmine),** Guben, 1751—Ilmenau, 1802; celebrated soprano; pupil of her father, (4) **Joh. Fr. S.,** chamber-singer. (5) **Joh. Samuel,** Warsaw, 1750—London, 1788, son of (4); pianist. (6) **Joh. H.** (b. Warsaw, 1762), son of (4); violinist.

Schubart (shoo'-bărt), (1) **(Chr. Fr.) Daniel,** Sontheim, Swabia, 1739—Stuttgart, 1791; poet; organist and composer. (2) **L.,** son of above; editor of his father's "*Ideen zu einer Æsthetik der Tonkunst*" (1806). (3) (also **Schobert,** or **Chobert** (sho'-bĕrt) (———), first name unknown), Strassburg, 1720—Paris, 1768; a relative of above; organist at Versailles; 1760, chamber-mus. to Prince de Conti; very pop. pianist and composer.

Schubert (shoo'-bĕrt), (1) **Jos.,** Warnsdorf, Bohemia, 1757—Dresden, 1812; violinist, and dram. composer. (2) **Jn. Fr.,** Rudolstadt, 1770—Cologne, 1811; violinist, writer and composer. (3) **Fd.,** Lichtenthal, near Vienna, 1794—Vienna, 1859; elder bro. of the great composer (4) and passionately devoted to him; dir. Normal Sch., Vienna; c. church-mus., a requiem for his brother, etc.

(4) **Franz (Peter),** Lichtenthal, near Vienna, Jan. 31, 1797—of typhus, Vienna, Nov. 19, 1828; one of the most eminent of the world's composers. One of the 14 children of a schoolmaster at Lichtenthal, who

Digitized by Google

taught him the vln.; also studied with Holzer there; at 10, first soprano in the church-choir, and c. songs and little instrumental pcs. 1808, a singer in the Vienna court choir, and also in the "Convict" (the training-sch. for the court singers). He played in the sch.-orchestra, finally as first vln., and studied theory with Ruczizka and Salieri. His earliest extant composition is a 4-hand fantasia of 12 movements written when he was 13. He had a frenzy for writing, and a fellow-pupil, Spaun, generously furnished him with mus.-paper, a luxury beyond the means of Schubert. At 15 he had written much, incl. an overture; at 16 he c. his first symph.; 1813, his voice broke and he left the "Convict," where the unrestrained license allowed him in his compositions accounts for the crudeness of some of his early works and the faults of form that always characterised him, as well as for his immediate and profound individuality; at 17 he c. his first mass. In order to escape military conscription he studied a few months at the Normal Sch. and took the post of elementary teacher in his father's sch. He taught there until 1816, spending his leisure in studying with Salieri, and in comp. particularly of songs, of which he wrote as many as 8 in one day—144 in his 18th year (1815), including "*Der Erlkönig*"; 1814–16, he also c. 2 operettas, 3 Singspiele and 3 incomplete stage-pieces, 4 masses. 1816, he applied, without succ., for the directorship of the new State mus.-sch. at Laybach (salary $100 (£20) a year). From 1817 he lived in Vienna, except two summers (1818 and 1824), spent at Zelész, Hungary, as teacher in Count Esterházy's family. How S. existed is a matter of mystery, except for the help of such friends as Fz. von Schober, who aided him with the utmost generosity. The famous tenor Michael Vogl, popularised his songs. By his 21st year (1818) S. had c. six of his symphs. and a great mass of work. His mus. farce "*Die Zwillingsbrüder*" was prod. (Kärnthnerthor Th., 1820, but ran only six nights). 1821, after he had written over 600 compositions, his "*Erlkönig*" was sung at a public concert of the "Musikverein" and elsewhere, with a wide sale that attended most of his subsequent publication of songs and pf.-pcs.; though he was sadly underpaid by his publishers, sometimes receiving only a gulden (20 cents, less than a shilling) for them. In 1822 he declined the post of organist at the court chapel; but could never obtain a salaried position, though many efforts were made. At 31 he gave his first concert of his own works, with good succ. (1828). In 1822, he had finished a grand opera "*Alfonso und Estrella*," the libretto bad, the scoring too difficult for the musicians at Graz, where it was put in rehearsal; it was withdrawn, not to be prod. till 1854 under Liszt and in 1881 when Jn. Fuchs rewrote the libretto and prod. it at Carlsruhe with great succ. In 1825 a work, "*Rosamunde*," was prod. at the Th. an-der-Wien, with applause for the music, but it was withdrawn after a second performance. Other works of his had not even productions, his stubborn refusal to alter a note preventing the profitable performance of dram. scenes, etc. His health finally broke under the strain of composition all day on a little food and revelry till late at night. He died of typhus and was buried, at his own request, in the "Ostfriedhof" at Währing, near Beethoven.

A complete critical edition of his works is pub. by Breitkopf & Härtel. These incl., besides those mentioned, an opera "*Adrast*" (unfinished), 3-act operettas "*Der Teufels Lustschloss*" and "*Der Spiegelritter*"; SINGSPIELE: "*Der Vierjährige Posten*," "*Fernando*"; "*Claudine von Villabella*" (unfinished); "*Die*

Digitized by Google

Freunde von Salamanca" and "*Der Minnesänger*"; all written 1814—1816; none performed; 3-act melodrama, "*Die Zauberharfe*" (Aug. 19, 1820); 3-act opera, "*Sakontala*" (not finished or performed); 1-act operetta, "*Die Verschworenen, oder der häusliche Krieg*" (Vienna, 1861); 3-act opera, "*Fierabras*" (Vienna, 1861); "*Die Burgschaft*," 3-act opera (c. 1816; prod. by Fz. Lachner, Pesth, 1827); unprod. operas "*Der Graf von Gleichen*" (1827) and "*Die Salzbergwerke*"; 6 masses; "*Deutsche Messe*"; unfinished oratorio "*Lazarus*," 2 "*Tantum ergo*" (with orch.); 2 "*Stabat Mater*," etc. CHORAL WORKS WITH ORCH., OR INSTRS.: "*Miriams Siegesgesang*"; prayer, "*Vor der Schlacht*"; hymn, "*Herr unser Gott*," "*Hymne an den Heiligen Geist*," "*Morgengesang im Walde*," "*Nachtgesang im Walde*" and "*Nachthelle*," "*Schlachtlied*," "*Glaube, Hoffnung und Liebe*," several cantatas and part-songs. ORCH. AND CHAMBER-MUS.: 10 symphs., No. 8 the "unfinished" in B min., 7 overtures (Nos. 2 and 5 "in the Italian style"); vln.-concerto; rondo for vln. with orch.; octet; pf.-quintet ("*Forellenquintet*," with double-bass); string-quintet with 2 'celli; 20 string-quartets; 2 pf.-trios; 2 string-trios; rondo brilliant, phantasie in C, sonata, 3 sonatinas, nocturne for 'cello and pf.; introd. and vars. for flute and pf.; 17 pf.-sonatas (incl. op. 78, fantasia), 3 grand sonatas, posthumous; 8 impromptus, 6 moments musicals; many variations, many waltzes, incl. "*Valses sentimentales*," "*Homage aux belles Viennoises*," "*Valses nobles*," 12 "*Grätzer Wälzer*," "*Wanderer-Fantasie*"; FOR PF., 4 HANDS: 2 sonatas, "*Divertissement à l'hongroise*," "*Grand rondo*," "*Notre amitié*," rondo in D, "*Lebensstürme*," fugue, polonaises, variations, waltzes, 4 Ländler; marches, incl. "Trauermarsch" and "héroique."

SONGS WITH PIANO: "*Erlkönig*," op. 1; "*Gretchen am Spinnrade*," op. 2; "*Heidenröslein*," op. 3; "*Der Wanderer*" and "*Der du von dem Himmel bist*," op. 4; Suleika songs, Mignon's songs, 2 song cycles by Wilhelm Müller, "*Die Schöne Müllerin*" and "*Die Winterreise*," containing 20 and 24 numbers; 7 songs from "*Fräulein vom See*" (Scott's "*Lady of the Lake*"), 9 songs from "*Ossian*"; 6 songs by Heine in the "*Schwanengesang*," etc.

Biog. by von Hellborn (Vienna, 1861, 1865); Reissman (Berlin, 1873); A. Niggli (1880); Barbedette (Paris, 1866); Max Friedländer.

Schubert.

BY H. A. SCOTT.

FRANZ SCHUBERT was very nearly the greatest of all composers. If he had lived longer, been more carefully trained when young, and received greater appreciation in his lifetime—three very reasonable "might-have-beens"—who shall set limits to the heights which he might have won? He died at thirty-one. If others of the masters had been cut off at this age what treasures the world would have lost!—in the case, say of Handel, every one of his oratorios; in that of Beethoven, his seven greatest symphonies; in that of Wagner, all his operas after "*Tannhäuser*" and "*Lohengrin*"; in that of Brahms, the "*German Requiem*" and all

Digitized by Google

his symphonies. ¶ It does not follow that Schubert would necessarily have developed in any like manner. But, at least, there are reasons for thinking that he might have done so. We know that in the last year of his life he contemplated taking lessons in counterpoint, that on his death-bed he spoke of "entirely new harmonies and rhythms" running through his head, and that he had the loftiest of ambitions. As it was, and taking his works as they stand, certain weaknesses distinguish them which there is no overlooking. That fabulous fertility which could beget six of the "*Winterreise*" songs at a single sitting, three of the pianoforte sonatas in as many weeks, and eight operas in a year, was not counterbalanced by a like faculty in the matter of self-criticism and concentration. Too many of his bigger works lack form and proportion. He did not trouble sufficiently to work out and make the most of the inspired thoughts which came to him in such unparalleled abundance. He was a stupendous genius, it might almost be said, with an infinite capacity for *not* taking pains—whose "profuse strains of unpremeditated art" were at once too profuse and too unpremeditated. ¶ But even so only one or two of the very greatest names can stand before his in music's history. He occupies a position only one degree short of the very highest. In the actual quality of his inspiration indeed perhaps there is not one who could be ranked before him. No composer in the whole history of music was more wondrously endowed by nature, whether one considers either the surpassing beauty of his ideas or the profusion of their supply. ¶ In Schubert's music at its best there is a haunting and unutterable loveliness, an exquisite blending of tenderness, sweetness, and purity, with strength, nobility, and grandeur, to which, for the true Schubertian, there is perhaps no equivalent in the works of all the other masters put together. And this applies, it should be said, not less to his instrumental pieces than to his songs. ¶ The notion that Schubert is great only in his songs is one of those stock judgments which, once accepted, it seems almost impossible to eradicate. In point of fact nothing could be wider of the mark than this belief. Schubert left imperishable works in nearly every branch of music. His songs comprise no doubt his most characteristic and distinctive achievements, inasmuch as nothing like them had ever been so much as attempted before. But, so far as concerns the specific quality of their music, they were equalled, if not surpassed, by such works as the symphonies, his chamber compositions, and those exquisite one-movement pieces for the pianoforte, the "*Impromptus*" and "*Moments Musicals*," which in their way, be it said, were only a degree less epoch-making than the songs. ¶ What then is the distinctive place in music of this divinely-gifted tone-poet? His distinction is twofold: he created the song as we know it, and more than any other composer he influenced the development of the romantic movement. As the greatest of all song-writers, Schubert's

Digitized by Google

position is assured. It seems safe to say that his noblest achievements under this head will never be surpassed. The Schubert song, of which the text throughout is mirrored in the accompaniment, in which every bar of the music is conditioned by the words, thoughts, and dramatic or emotional content of the poem illustrated, was a distinctive creation in its way not one whit less wonderful than, say, the Beethoven symphony or the Wagnerian music-drama. Such songs as "*Der Erlkönig*," "*Die junge Nonne*," "*Der Tod und das Mädchen*," "*Der Atlas*," "*Der Doppelgänger*," or "*Gruppe aus dem Tartarus*," to name but half-a-dozen almost at random from his more descriptive examples, were a totally new thing in music, the influence of which upon all succeeding composers, not only of songs but of every kind of dramatic or illustrative music, not excluding opera, it would be hard to over-esteem. ¶ And more remarkable still perhaps is the fact that this superb emotional and dramatic expressiveness was attained without the smallest sacrifice of qualities specifically musical—nay, took shape in music of the greatest beauty, richness, variety and charm, as music alone and without reference to the text. Schubert's creation of the song in truth partakes almost of the miraculous, for he not only invented an absolutely new kind of song, but developed its utmost possibilities, one might almost say, at a blow—in a word did this new thing at the first time of asking and did it supremely well. ¶ Schubert's influence as song-writer it would be hardly possible to exaggerate. It was truly not a reform which he introduced but a revolution. As to his influence on the composers of the romantic school one has only to consider in general the whole character of his music with its all-pervading poetry, and emotional expressiveness, and in particular such works as those already named, his "*Impromptus*" and "*Moments Musicals*" to wit, to realise the character of the connection. Here also, in these last-named works, he did that which no one before him had attempted, inventing new forms for the expression of moods too delicate, too intimate, and too personal for treatment in the larger movements of established type, and once again left behind him creations of an entirely novel kind, which later composers have striven in vain to improve upon. ¶ Perhaps in the whole range of pianoforte music there are no passages more ravishingly beautiful—more enchanting to the ear, regarded from the purely sensuous standpoint—than some to be found in these inspired works. Had Schubert left nothing further than this slender volume of "*Impromptus*" and "*Moments Musicals*" for the pianoforte his name would live forever in the records of the art. ¶ If Schubert's essays in the larger forms—the symphony and the sonata—are to a certain extent impaired by the qualities alluded to, this is by no means to deny their enormous significance and importance. Schubert in these larger works may have been diffuse at times, may not always have developed to the full the won-

Digitized by Google

drous ideas which came to him in such abundance, his works may sometimes lack proportion ; but what qualities are theirs by way of comparison !—what wealth of melody ! what intoxicating harmonies ! what irresistible rhythms ! what magical modulations ! Recall such creations as the C major and the B minor symphonies, the quintet in C major, the D minor, A minor, and G major quartets, and the sonatas in A minor, B flat, and G among his larger piano works, and of what account seem the dry-as-dusts' and analysts' strictures in the face of such imperishable compositions as these ? Nor should it be overlooked that in these larger works also, Schubert's methods, if he kept within the recognised forms, were all his own, and as such were full of influence upon his successors. Apart from such technical matters as his harmonies, modulations, instrumentation, and the like, under all of which heads he made striking advances, he breathed into these established forms also a spirit of romance, a yearning, wistful, personal note of lyric tenderness and fervour, whereby they are distinguished from all earlier compositions of their kind. ¶Well might it be said by Grove of Schubert that "there never has been one like him and there never will be another" ; by Liszt that he was "le musicien le plus poète que jamais" ; and by the inscription on his tomb that "Die Tonkunst begrub hier einen reichen Besitz aber noch viel schönere Hoffnungen."

(5) **Fz. Anton,** 1768—1824 ; violinist ; R. Konzertmeister. (6) **Fz.,** Dresden, 1808—1878 ; son and pupil of (5) ; violinist, Konzertmeister R. orch. and composer. (7) **Maschinka,** wife of (6) and daughter of G. A. Schneider, 1815—Dresden, 1882 ; soprano. (8) **Georgine,** Dresden, 1840—Potsdam, 1878 ; daughter and pupil of (7) ; pupil also of Jenny Lind and Garcia ; sang in many European cities. (9) **Louis,** Dessau, 1828—Dresden, 1884 ; violinist ; singing-teacher and composer. (10) **Oskar,** b. Berlin, Oct. 11, 1849 ; clarinettist ; in America 2 years ; since at Berlin. (11) **Camille,** pen-name of Camille Prilipp.

Schuberth (shoo'-bĕrt), (1) **Gottlob,** Karsdorf, 1778—Hamburg, 1846 ; oboist and clarinettist. (2) **Julius (Fd. G.),** Magdeburg, 1804—Leipzig, 1875 ; son of above ; founded firm of "J. Schuberth & Co.," Hamburg, 1826 ; Leipzig branch, 1832 ; New York, 1850. His brother (3) **Fr. Wm.** (b. 1817), took the Hamburg house, 1853 (under firm-name "Fritz Schuberth") ; 1872, at Weimar founded the mus.-library "Liszt-Schuberth Stiftung" ; 1891 succeeded by Felix Siegel ; New York branch now owned by J. H. F. Meyer. (4) **L.,** Magdeburg, 1806—St. Petersburg, 1850 ; son and pupil of (1) and von Weber ; at 16 dir. Stadt Th. at Magdeburg ; conductor Oldenburg, 1845 ; cond. German opera, St. Petersburg ; c. operas, symphs., etc. (5) **K.,** Magdeburg, 1811 — Zurich, 1863 ; bro. of above ; noted 'cellist ; pupil of Hesse and Dotzauer ; toured widely ; soloist to the Czar ; ct.-cond., dir. at the U. ; c. 2 'cello-concertos.

Schubiger (shoo'-bĭkh-ĕr), **Anselm,** Uznach, Canton of St. Gallen, 1815—1888 ; important writer.

Schuch (shookh), (1) **Ernst von,** b. Graz, Styria, Nov. 23, 1847 ; pupil of E. Stoltz and O. Dessoff ; 1872, cond.

Digitized by Google

Pollini's It. Op.; from 1873 ct.-cond. Dresden, then R. Ct.-Councillor and Gen.-Mus.-Dir. (2) **Clementine Proska,** b. Vienna, Feb. 12, 1853; wife of above; 1873, colorature-sopr., Dresden ct.-theatre.

Schucht (shookht), **Jean F.,** Holzthalleben, Thuringia, 1832—Leipzig, 1894; critic and composer.

Schücker (shĭk'-ĕr), **Edmund,** b. Vienna, ca. 1856; harpist; pupil of Zamara, Vienna Cons.; 1884, teacher Leipzig Cons., and harpist Gewandhaus Orch.; 1890, ct.-harpist to Duke of Saxe-Altenburg; 1891, Chicago Orchestra.

Schulhoff (shool'-hôf), **Julius,** Prague, 1825—Berlin, 1898; notable pianist; pupil of Kisch, Tedesco and Tomaschek; début, Dresden, 1842; lived in Paris as teacher, then Dresden and Berlin; c. pf.-pcs., etc.

Schultesius (shool-tā'-zĭ-oos), **Jn. Paul,** Fechheim, Saxe-Coburg, 1748—Leghorn, 1816; theorist and composer.

Schultheiss (shoolt'-hīs), **Benedict,** d. 1693; organist and composer, Nürnberg.

Schultz (shoolts), **Edwin,** b. Danzig, April 30, 1827; barytone; pupil of Brandstätter, Berlin; singing-teacher there; also cond. the "Monstre Concerte" given 1864—71, for the benefit of wounded soldiers; in 1880 the Prussian Ministry of War commissioned him to compile songs; c. 7 prize male choruses, etc.

Schultze (shoolt'-tsĕ), (1) **Jn.,** organist and composer, Dannenberg, Brunswick, 1612. (2) **Chp.,** cantor, etc., Delitzsch, Saxony (1647—1668). (3) Dr. **Wm. H.,** Celle, Hanover, 1827—Syracuse, N. Y., 1888; violinist and professor. (4) **Ad.,** b. Schwerin, Nov. 3, 1853; pianist; pupil of Kullak's Acad., Berlin; teacher there; 1886–90 ct.-cond., Sondershausen and dir. of the Cons.; later in Berlin; c. a pf.-concerto, etc.

Schulz (shoolts), (1). Vide PRÄTORIUS. (2) **Jn. Abraham Peter,** Lüneburg, March 30 (31 ?), 1747—Schwedt, June 10, 1800; important predecessor of Schubert as a song-writer; pupil of Kirnberger, Berlin; teacher there. 1780, ct.-cond. at Rheinsberg; 1787–94, ct.-cond. Copenhagen; and theorist; c. operas, oratorios, etc. (3) **Jn. Ph. Chr.,** Langensalza, Thuringia, 1773—Leipzig, 1827; cond. and composer. (4) **K.,** Subrector at Fürstenwalde; wrote pop. textbooks, 1812 and 1816. (5) **Otto K. Fr. Wm.,** b. Gortz, Brandenburg, March 25, 1805; pupil of Klein and Zelter, Berlin; organist at Prenzlau; R. Mus.-Dir.; pub. methods and c. sacred music, etc. (6) **Ad.,** Berlin, 1817—1884; violinist and composer. (7) **Fd.,** Kossar, 1821—Berlin, 1897; 1856 conductor, mus.-dir., singing-teacher and composer. (8) **August,** b. Brunswick, June 15, 1837; violinist; pupil of Zinkeisen, Leibrock, and Joachim; leader of the Ducal Orch. there; c. pop. male quartets.

Schulz-Beuthen (shoolts-boi'-tĕn), **H.,** b. Beuthen, Upper Silesia, June 19, 1838; pupil of Leipzig Cons., and of Riedel; since 1881, pf.-teacher, Dresden Cons.; c. 3 operas, 6 symphonies, "*Haydn*," "*Frühlingsfeier*," *Eb*, "*Schön Elizabeth*," "*Reformation-S.*" (with organ); "*König Lear*," and a "*Kinder-Sinfonie*"; symph. poem, "*Die Todteninsel*"; 3 overtures, incl. "*Indianischer Kriegstanz*"; cantatas with orch., "*Befreiungsgesang der Verbannten Israels*," and "*Harald*," requiem and Psalms 42, 43, and 125 with orch. Psalm 13 *a cappella* male choruses, etc.

Schulz-Schwerin (shoolts-shvā'-rēn), **K.,** Schwerin, Jan. 3, 1845; pianist; pupil of Stern Cons., Berlin; ct.-pianist to Grand Duke of Mecklenburg; since 1885 lived in Berlin; c. a symph., overtures "*Torquato Tasso*," "*Die Braut von Messina*," and "*Triomphale*"; Sanctus, Benedictus, etc., with orch., etc.

Digitized by Google

Schulze (shoolts'-ĕ), (1) **Jn. Fr.**, Milbitz, Thuringia, 1793 — Paulinzelle, 1858; org.-builder with his sons at Mühlhausen. (2) **Ad.**, b. Mannhagen, near Molln, April 13, 1835; concert-bass; pupil of Carl Voigt, Hamburg, and Garcia, London; head-prof. of singing R. Hochschule, Berlin.

Schumacher (shoo'-mäkh-ĕr), **(Peter) Paul (H.)**, Mayence, 1848—1891; conductor, critic, teacher and composer.

Schumann (shoo'-măn), (1) **Robert (Alex.)**, Zwickau, Saxony, June 8, 1810—insane, Endenich, near Bonn, July 29, 1856; one of the most individual and eminent of composers. Youngest son of a book-seller (of literary taste and author of a biog. gallery to which R. contributed at 14). Pupil of a local organist, Kuntzsch (pf.), who prophesied immortality for him; at 6 he began to compose, at 11, untaught, he c. for chorus and orch. At 17 he set poems of his own to mus. 1820–28, attended Zwickau Gymnasium; then matriculated at Leipzig Univ. to study law and philosophy. 1829 Heidelberg, where he also studied mus., practising the piano 7 hours a day; played once in public with great succ. 1830, Leipzig, where he lived with Friedrich Wieck, with whom he studied the piano; he also studied comp. with H. Dorn. In trying to acquire independence of the fingers by suspending the fourth finger of the right hand in a sling while practising with the others he crippled this finger and foiled his ambition to be the chief virtuoso of his time. He now made comp. his first ambition. In 1833, his first symph. was performed with little succ., the first movement having been played in public by Wieck's 13-year old daughter, Clara, with whom **S.** fell in love. The father liked **S.** as a son, but not as a son-in-law, and put every obstacle in his way, until in 1840, after a year's law-suit, the father was forced to consent and the two lovers, both now distinguished, were united in one of the happiest marriages known in art; she giving his work publicity in her very popular concerts; he devoted to her and dedicating much of his best work to her. 1834 he founded the "Neue Zeitschrift für Musik," and was its editor till 1844. His essays and criticisms (signed FLORESTAN, EUSEBIUS, MEISTER RARO, 2, 12, 22, ETC., JEANQUIRIT, etc.) are among the noblest works in the history of criticism, particularly in the matter of recognising new genius and heralding it fearlessly and fervently. (Chopin, Berlioz, and Brahms, profited by this quality. Of Wagner he did not altogether approve.) In his writings he constructed an imaginary band of ardent young Davids attacking the Goliath of Philistinism. He called this group the "Davidsbündler." His pen-name "EUSEBIUS," represents the vehement side of his nature, "FLORESTAN," the gentle and poetic side. His paper had some succ., which was not bettered by a removal to Vienna, 1838–39, and a return to Leipzig. 1840, Dr. Phil., Jena. 1840 was mainly devoted to his important song-composition; 1841 to symph. work; 1842 to chamber-mus., incl. his pf.-quintet (op. 44) which gave him European fame. 1843 was choral, "*Das Paradies und Peri*" (from Moore's "Lalla Rookh"), having a great succ.; he also began his choric mus. for "*Faust*." The same year, on the invitation of his warm personal friend Mendelssohn, he became teacher of pf. and comp., and of playing from score at the newly founded Leipzig Cons.; 1844, after going with his wife on a concert-tour to Russia, he removed to Dresden and resigned the editorship of the "*Neue Zeitschrift*"; lived at Dresden until 1850 teaching and composing such works as the great C-major symph, 1846, and the opera "*Genoveva*" (1848; prod. 1850 without succ.; its exclusion of recita-

Digitized by Google

tive displeasing the public). 1847 cond. of the "Liedertafel"; 1848 organised the "Chorgesangverein." 1850, Düsseldorf as town mus.-dir. (vice Fd. Hiller). 1853, signs of insanity, first noted in 1833 and more in 1845, compelled him to retire. 1854 he threw himself into the Rhine, whence he was rescued by some boatmen; he was then taken to an asylum at Endenich near Bonn, where he remained in acute melancholia, varied by intervals of complete lucidity, when he composed as before. A complete ed. of his comps. is edited by Clara Schumann and publ. by Breitkopf & Härtel. It includes, besides the works mentioned, mus. to Byron's "*Manfred*," Goethe's "*Faust*," cantatas, "*Der Rose Pilgerfahrt*," with orch.; "*Adventlied*," for sopr., chorus and orch.; "*Abschiedslied*," chorus with wood-wind or pf.; requiem for "*Mignon*"; "*Nachtlied*," for chorus and orch.; ballades "*Der Königssohn*," "*Des Sänger's Fluch*" (op. 139), "*Vom Pagen und der Königstochter*," "*Das Glück von Edenhall*," and "*Neujahrslied*"; Missa sacra, and requiem mass, with orch.; 4 symphs. (No. 3, op. 97, in E♭ the "*Rheinische*," or "*Cologne*," symph.); "*Ouvertüre, Scherzo und Finale*," op. 52; 4 concert overtures "*Die Braut von Messina*," "*Festouvertüre*," "*Julius Cæsar*" and "*Hermann und Dorothea*"; pf.-concerto; Concertstück, and concert-allegro, 'cello-concerto; fantasia for vln. with orch., etc.

Much remarkable CHAMBER MUSIC: incl. pf.-quintet in E♭ op. 44; 3 pf.-trios, etc.; 6 org.-studies in canon-form, "*Skizzen für den Pedal-flügel*"; 6 org.-fugues on B–A–C–H, op. 60.

FOR PF.: Op. 1, Variations on A–B–E–G–G (the name of a young woman); op. 2 "*Papillons*"; op. 3, "*Studies after Paganini's Caprices*"; op. 5, "*Impromptus on theme by Cl. Wieck*"; op. 6, "*Davidsbündlertänze*"; op. 9, "*Carnaval*"; op. 10, "*Studies on Paganini's Caprices*"; op. 15, thirteen "*Kinderscenen*"; op. 16, "*Kreisleriana*"; op. 21, "*Novelletten*" (4 books), 3 sonatas (No. 3 "Concert sans orchestre"), and 3 sonatas for the young; op. 23 "*Nachtstücke*"; op. 26 "*Faschingsschwank aus Wien*"; op. 68, "*Album für die Jugend*," a canon on "*An Alexis*." FOR PF. 4 HANDS: Op. 66, "*Bilder aus Osten*," after Rückert, 12 "*Clavierstücke für kleine und grosse Kinder*"; op. 109, "*Ballscenen*." Many choruses *a cappella*; many songs and duets, incl. ten *Spanische Liebeslieder*, with 4-hand accomp., op. 138; Liederkreis (Heine), song-cycle, op. 24, and Liederkreis (12 poems by Eichendorff), op. 39; "*Myrthen*," op. 25; Lieder und Gesänge, 5 sets; 12 poems (Körner), op. 35; 6 poems (Rückert), in collaboration with his wife, op. 37; "*Frauenliebe und Leben*," op. 42; "*Dichterliebe*," op. 48; "*Liederalbum für die Jugend*," op. 79; 6 songs from Byron's "*Hebrew Melodies*," op. 95 (with pf. or harp); nine Lieder und Gesänge from "*Wilhelm Meister*," op. 98a, etc.

His writings are pub. in 4 vols., 1854; 4 vols. in English, London, 1875; and his letters ed. by his wife (1885) and (1886) by Jansen.

Biogr. by von Wasielewski (1858), Reissmann (1865), Ambros (1860), L. Mesnard (Paris, 1876), H. Reimann (1887), H. Erler (1887), S. Bagge (1879), Waldersee (1880), and by Ph. Spitta (1882).

Digitized by Google

Schumann.

By Richard Aldrich.

SCHUMANN'S music falls into three groups or periods as easily as Beethoven's. There is first, the product of his early, exuberant style, those wonderful series of short piano pieces, slight in form, but soaring into imaginative power; saying little, but vaguely hinting at much. The second period is one of more self-centred activity, of greater poise, of more conservative methods; his ideal had expanded, and was leading him to compose in a larger mould, with a broader sweep of imagination, and with a greater regard for form as itself an element of beauty. And, in his last period, we must group those of his works that show the failing powers, the exhausted imagination of an intellect already overshadowed by its approaching doom. ¶ Schumann's beginnings in music were as nearly the spontaneous outpourings of himself as can well be thought of. It is difficult to derive the sources of even his first attempts from the music of his predecessors. He studied some of Hummel's works, and greatly admired Moscheles, and, the critics say, that the "*Abegg*" variations, *Opus 1*, are in the Hummel-Moscheles style. He was devoted to Schubert from his early years, and played his little piano pieces, especially the dances, with great love; perhaps the traces of this may be found in the *Papillons*, *Opus 2*. But even here, the influence, if there be any, related more to the concise and sententious form, the poetic content, than to the fibre of the music itself. It is not the kind of resemblance that you will find to Mozart and Haydn all through the earliest works of Beethoven. Bach, too, formed a part of young Schumann's musical daily bread; we may perhaps discern that influence in the instinctive feeling for contrapuntal movement—though of a very free, and, as it were, untechnical sort—in those earliest piano pieces; but here again comparison of the specifically musical style reveals nothing. ¶ There is one influence, however, that cannot be overlooked in computing the forces bearing on Schumann's formative period; that is Jean Paul Richter. All readers of Schumann's letters know how steeped he was in the spirit of this singular German fantastic, this overwrought romantic symbolist, a story-teller, philosopher, and poet in one. He was all in all to Schumann; not only the young man's literary style—he was already a copious writer—but his very ideals in music, were moulded on Jean Paul's, and thickly overlaid with his mannerisms. For, in these early years of Schumann's life, music and poetry seem to meet on common ground, and to take their impulse from one and the same starting-point. In Jean Paul, all that charming crew of "*Davidites*," with "*Florestan*" and "*Eusebius*" as their fore-

Digitized by Google

front, have their prototypes; and their appearance in the early *Zeitschrift* articles is no more characteristic of this influence than their appearance in the "*Carnéval*" and the "*Davidsbündlertänze.*" ¶ With his attainment of his heart's desire in his marriage with Clara Wieck, in 1840, there seems to have come a mellowing, a ripening force in Schumann's musical inspiration—if you will, a conservative force that led him to see the significance and value of those musical forms to which he had at first been indifferent. Some of his ardent companions in the revolutionary parties of the earlier years saw in this a backsliding from his professions. But the fact that he parted company with "*Florestan*" and "*Eusebius,*" and erased their names from the reissues of musical works once signed by them, can be for us naught but an indication of intellectual growth. We enjoy those romantic and engaging figures, but we see greater things than they were concerned with in the symphonies, the piano-quintette, the string-quartettes, the piano-concerto, the third part of "*Faust,*" and "*Paradise and the Peri.*" ¶ The contributions of Schumann to the development of the art are important and permanent. What he did to develop the expressive power of the pianoforte is all his own. He wrote for the instrument in a new way, calling for new and elaborate advances in technique—not the brilliant finger-dexterity of Chopin and Liszt, but a deeper underlying potency of expression through interlacing parts, skilfully disposed harmonies, the inner voices of chords, and through new demands as to variety of tone quality, contrasts of colour and the enrichment of the whole through pedal effects. It has been called a crabbed style, but it is no less idiomatic of the piano than the more open and brilliant manner that was developed at the same period by the virtuoso-school of pianoforte-playing and composition. ¶ Schumann's use of short pieces, in connected series, as an exposition of what is really a single poetic idea running through them all, is his own creation, and one that succeeding composers have made the most of. So is his idealised form of programme-music—music, that is, expressing some definite, concrete, external idea. But his wise judgment on music of this kind must always be kept in mind, that it must always be beautiful and intelligible as music without the need of explanation through titles, in which he saw only an aid or stimulus to the hearer's imagination. Space is lacking to discuss his later experiments in modifying or developing the classical or sonata form to increase its unity and its emotional potency, such as are to be found in the D-minor and C-major symphonies, and the piano-quintette. Schumann added something peculiarly his own to the Lied, in his enhancement of the accompaniment's significance, increasing its power of expression in co-operation, sometimes almost on equal terms with the voice, and, in many instances, giving its ritournelles or instrumental postludes an independent elaboration and meaning of their own. ¶ Schumann came of a well-to-do

Digitized by Google

family, and his early general education and social surroundings had been far beyond those of most musicians. The fact that he was not only well read, but a writer himself of peculiar charm and individuality, a critic of quickening insight and generous discernment, reacted, as it needs must, on his music. Though he was, early in his youth, of a lively character, he was always disposed toward moodiness; and by the time he reached manhood he had fallen into a state of remarkable taciturnity and introspection. Wrapped in his own thoughts, he would, when in the company of friends or fellow-musicians, sit silent hour after hour, with his head leaning on his hand, often with an incipient smile upon his face, and with his lips pursed, as though to whistle. His letters show him to have been of a sweet and affectionate nature toward his family and intimates; kindly and generous in his estimate and treatment of others, yet roused to anger by a wrong, and capable of deep and glowing resentment. ¶ Schumann's place in modern music was slowly won, both in his native land and elsewhere, but there is little sign yet, of its being shaken. His symphonies suffer unduly, through their unskilful orchestration, in the estimation of a generation to whom fine feeling for orchestral colour is essential, but the magnificent elegance of the two great overtures (to "*Manfred*" and "*Genoveva*") is little discounted in this way; the string-quartettes and the piano-quintette and quartette seem to lose none of their beauty as they recede in historical perspective; the piano concertos, and a great number of the songs are heard repeatedly, every year, with unremitted joy. His solo piano-pieces appeal less and less to the taste of the latter-day piano-virtuoso who cannot utilise music calling so little for nimbleness of finger and brilliancy of effect; but it is impossible to deny that these pieces are still competent, as few others are, to serve deep and sincere music lovers "for the enjoyment of god at home." Schumann will always have a commanding hold, a commanding place in the nineteenth century, the century of evolution, the century that struck off the academic bonds from art. In the noble band of romantic adventurers into new and unexplored realms of music, Schumann was a leader, but he never failed in his bold and chivalrous championship of the rectitude of his art.

---

(2) **Clara (Josephine)**, née **Wieck**, Leipzig, Sept. 13, 1819—Frankfort-on-Main, May 20, 1896; eminent pianist; wife of above (q. v.). She played in public at 9; at 11 at the Gewandhaus; toured from 1832; Vienna (1836) received the title of Imp. Chamber-virtuoso. On Sept. 12, 1840, m. Schumann (q. v.). After he died she went with her children to Berlin; 1863 to Wiesbaden, resuming her public career as a concert-pianist; 1878–92 pf.-teacher Hoch Cons., Frankfort. Besides editing Schumann's works, his early letters and finger-exercises from Czerny, she c. pf.-concerto, preludes and fugues, pf.-trio, Vars. on a theme by Schumann, many songs, incl. 3 in Schumann's op. 37 (Nos. 2, 4, and 11). Biog. by Litzmann, 1902.

(3) **Georg (Alfred)**, b. Königstein,

Digitized by Google

Saxony, Oct. 25, 1866; pianist, son and pupil of the city mus.-dir., pupil of his grandfather, a cantor, and of K. A. Fischer, B. Rollfuss, and Fr. Baumfelder, Dresden, then of Leipzig Cons., where he c. 2 symphs., a serenade for orch., a pf.-quintet, a vln.-sonata, etc., taking the Beethoven prize, 1887; lived 2 years in Berlin; 1892–96, cond. at Danzig, since then Bremen Philh. Orch. and chorus; c. also choral work, "*Amor und Psyche*" (Leipzig, 1888), orch.-suite "*Zur Karnevalszeit*," etc.

Schumann-Heink (shoo'-män-hĭnk), **Ernestine** (née **Rössler**), b. Lieben, near Prague, June 15, 1861; contralto; pupil of Marietta von Leclair, Graz; début Dresden, 1878, in "*Il Trovatore*," sang there 4 years; 1883 Hamburg City Th.; 1896, sang "Erda," "Waltraute," and the First Norn at Bayreuth; m. Herr Heink, 1883; m. Paul Schumann, 1893; from 1898, in America with Met. Op. troupe.

Schund (shoont), **Joachim**, org.-builder, Leipzig, 1356.

Schunke (shoonk'-ĕ), (1) **K.**, Magdeburg, 1801—suicide, Paris, 1839; pianist; son and pupil of a horn-virtuoso. (2) **Michael S.**, composer. (3) **L.**, Cassel, 1810—Leipzig, 1834; pianist and composer; pupil of his father, the horn-virtuoso. (4) **Gottfried S.**

Schuppanzich (shoop'-pän-tsĭkh), **Ignaz**, Vienna, 1776—1830; violinist, conductor and teacher.

Schürer (shü'-rĕr), **Jn. G.**, Raudnitz, Bohemia, ca. 1732—Dresden, 1786; dram. composer.

Schurig (shoo'-rĭkh), **(Volkmar) Julius (Wm.)**, Aue, Saxony, 1802—Dresden, 1899; composer and teacher.

Schuster (shoo'-shtĕr), **Jos.**, Dresden, 1748—1812; ct.-conductor; c. pop. operas, symphs., etc.

Schütt (shüt), **Eduard**, b. Petersburg, Oct. 22, 1856; pianist; pupil of Petersen and Stein, Petersb. Cons.; studied at Leipzig Cons.; now cond. Akademischer Wagnerverein, Vienna; c. fairly succ. comic opera "*Signor Formica*" (Vienna, 1892); c. pf.-concerto, etc.

Schütz (shütz), **(Sagitta'rius) H.**, "The father of German music," Köstritz, Saxony, Oct. 8, 1585—Dresden, Nov. 6, 1672; in 1607 entered Marburg Univ. to study law, but, 1609, was sent to Venice by Landgrave Moritz of Hesse-Cassel to study with Giov. Gabrieli; 1612 returned to Cassel as ct.-organist; 1615 cond. to the Elector of Saxony at Dresden; he frequently revisited Italy, whence he brought much to modify and enlarge German mus.; also made long visits to Copenhagen as ct.-cond. 1627, on royal invitation for the wedding of Princess Sophie of Saxony, he c. the first German opera, the libretto being a transl. from the "*Dafne*" of Peri (q. v.); this work is lost, as is also the ballet, "*Orpheus und Eurydice*," 1638, for the wedding of Jn. Georg II. of Saxony. Carl Riedel revived interest in S. by pub. and producing "*Die 7 Worte Christi am Kreuz*," and a "*Passion*." A complete ed. of S's works is pub. by Breitkopf and Härtel in 16 vols.; they include sacred and secular mus. of great historical importance as the predecessor whom Händel and Bach rather developed than discarded; he was born just a hundred years before them and shows great dramatic force and truth in his choral work, combining with the old polyphonic structure a modern fire that makes many of his works still beautiful. Biog. by Ph. Spitta, and Fr. Spitta (1886).

Schwab (shväp), **Fran. M. L.**, Strassburg, 1829—1882; conductor and dram. composer.

Schwalm (shvälm), (1) **Robt.**, b. Erfurt, Dec. 6, 1845; pupil of Pfughaupt and Leipzig Cons.; cond. at Königsberg; c. opera, male choruses with orch., oratorio, etc. (2) **Oscar**,

Digitized by Google

Erfurt, Sept. 11, 1856; pupil of Leipzig Cons.; 1886–88, proprietor of Kahn's pub.-house in Leipzig; also critic for the "*Tageblatt*," etc.; c. an overture; pf.-pcs., etc.

Schuyler, Wm., b. St. Louis, U. S. A., May 4, 1855; lives there as amateur composer, largely self-taught; c. excellent songs, notably to Stephen Crane's "*Black Riders*."

Schwanberg (shvän'-bĕrkh), **Jn. Gf.**, Wolfenbüttel, 1740 — Brunswick, 1804; ct.-conductor and dram. composer.

Schwantzer (shvän'-tsĕr), **Hugo**, Oberlogau, 1829—Berlin, 1886; organist, teacher and composer.

Schwarbrook (shvär'-brook), **Thos.**, Ger. org.-builder in England, 1733–1752.

Schwarz (shvärts), (1) **Ands. Gl.**, Leipzig, 1743—Berlin, 1804; bassoonist in London. (2) **Chp. Gl.**, b. 1768; son of above; bassoonist. (3) **Wm.**, Stuttgart, 1825—Berlin, 1878; singer and teacher. (4) **Max**, b. Hanover, Dec. 1, 1856; son of above; pupil of Bendel, Bülow, and Liszt; pianist; 1880–83, teacher Hoch Cons., Frankfort; then co-founder, after Raff's death, of the Raff Cons.; since 1885 its dir. (5) **Bianca.** Vide BIANCHI. (6) **Wenzel**, b. Brunnersdorf, Feb. 3, 1830; pupil Prague Cons.; from 1864 lived in Vienna, proprietor of a mus.-institute; writer.

Schwedler (shvāt'-lĕr), **(Otto) Maximilian**, b. Hirschberg, Silesia, March 31, 1853; flutist; pupil of Fr. Meinel, Dresden; in Leipzig municipal and Gewandhaus Orch.; since 1895, 1st flute; inv. the "Schwedler flute"; wrote a pamphlet on it and c. transcriptions, etc.

Schweitzer (shvīt'-tsĕr),——, Coburg, 1737—Gotha, 1787; conductor and composer.

Schweizer (shvīt'-tsĕr), **Otto**, b. Zürich, May 26, 1846; pianist; pupil of Moscheles and Wenzel, Leipzig Cons.; since 1870 Edinburgh, also pf.-teacher at Athenæum Sch., Glasgow; c. 2 pf.-suites, etc.

Schwencke (shvĕnk'-ĕ), (1) **Jn. Gl.**, 1744—1823; bassoonist. (2) **Chr. Fr. Gl.**, Wachenhausen, Harz, 1767—Hamburg, 1822; son of above; cantor and mus.-dir. (3) **Jn. Fr.**, Hamburg, 1792—1852; son and pupil of (2); composer. (4) **K.**, Hamburg, 1797—?; pianist; son of (2). (5) **Fr. Gl.**, Hamburg, 1823—1896; virtuoso on the pf. and organ; composer.

Schytte (shēt'-tĕ), **L. (Th.)**, b. Aarhus, Jutland, April 28, 1850; druggist, then studied with Ree, Neupert, Gebauer, Gade, Taubert, and Liszt (comp.); 1887–88 teacher Horák's Institute, Vienna; lived in Vienna as concert-pianist and teacher; c. 2 comic operas; pf.-concerto; pantomimes for 4 hands, sonata, etc.

Scontrino (skôn-trē'-nō), **A.**, b. Trapani, 1851; pupil of Plantania, Palermo; lived in Milan as teacher; since 1897 prof. of cpt. at Florence Cons.; c. 5 operas, incl. succ. 1-act "*Gringoire*" (1890), and "*La Cortigiana*" (Milan, 1896); c. "*Sinfonia marinaresca*" (Naples, 1897).

Scot'son Clark, the Rev., London, Nov. 16, 1840—1883; pupil of his mother (a pupil of Chopin); then at Paris; at 14 organist; studied with J. Hopkins and at R. A. M.; after serving as organist various places, he studied at Leipzig and Stuttgart; 1873, returned to London as teacher, organist and composer of many pop. works.

Scott, John, England, ca. 1776—Jamaica, 1815.

Scotto (skôt'-tō), (1) **Ottaviano**, and his son (2) **Girolamo**, mus.-printers at Venice, 1536–39, and 1539–73, respectively; the latter was also a composer.

Scriabine (skrē'-ă-bē-nĕ), **Alex**, b. Moscow, Jan. 6 (new style), 1872; brilliant pianist; pupil of Safonoff (pf.) and Tanejev (comp.) at the Cons.; toured Europe from 1895; c.

Digitized by Google

sonata, prelude and nocturne for left hand alone; pf.-impromptus, preludes, etc.

Scribe (skrēb), **Eugène,** Paris, 1791—1861; most prolific of French dramatists, and wrote over 100 librettos, incl. "*Fra Diavolo*," "*Prophète*," "*L'Africaine.*"

Scuderi (skoo-dā'-rē), **Salvatore,** b. Terranova, Italy, Jan. 3, 1845; c. pop. songs.

Scudo (skoo'-dō), **Paolo,** Venice, 1806—insane, Blois, 1864; writer.

Sebald (zā'-bălt), (1) Frau **von** (née **Schwadke**); contralto, Berlin, 1791; her daughters (2) **Amalie,** soprano; for some time the object of Beethoven's affections; (3) **Auguste,** sister of above; also soprano.

Sebastiani (sā-băs-tĭ-ä'-nē), **Jn.,** b. Weimar, 1622; conductor and composer.

Sebor (shä'-bôr), **K. (Karel),** b. Brandeis, Bohemia, July 18 (Aug. 13?), 1843; pupil Prague Cons. and of Kittl; 1864–67, cond. Nat. Opera; from 1871 military bandm., Vienna; prod. at Prague 5 Czech operas; c. symphs., overtures, etc.

Sechter (zĕkh'-tĕr), **Simon,** Friedberg, Bohemia, Oct. 11, 1788—Vienna, Sept. 10, 1867; eminent contrapuntist and teacher, ct.-organist, prof. of harm.; wrote valuable treatises; c. burlesque opera "*Ali Hitch-Hasch.*"

Sedlmair (zät'l-mīr), **Sofia Offeney,** b. Hanover, Jan. 25, 1863; soprano in various cities.

Seeling (zä'-lĭng), **Hans (Hanus),** Prague 1828—1862; piano-virtuoso and composer.

Seger(t) (zä'-gĕrt), **Jos.,** Repin, Bohemia, 1716—Prague, 1782; organist and composer.

Seghers (sŭ-gărs'), **Fran. J. Bap.,** Brussels, 1801 — Margency, near Paris, 1881; violinist and conductor.

Segond (sŭ-gôṅ), **L. A.,** a physician at Paris; studied singing with Manuel Garcia, and wrote "*Hygiène du chanteur*" (1846), etc.

Segouro'la, Andres Perello de, b. Spain; studied law Madrid Univ.; practised a year at Barcelona; then took up singing with success.

Seguin (sĕg'-wĭn), (1) **Albert Edw. S.,** London, 1809—New York, 1852; bass. (2) **Elizabeth,** his sister, mother of Parepa Rosa. (3) **Ann Childe,** wife of (1); operatic singer; début, 1828; retired and lived New York, 1880. (4) **Wm. H.,** 1814—1850; bro. of (1); bass.

Seibert (zī'-bĕrt), **Louis,** b. Cleeberg, near Wiesbaden, May 22, 1833; pf.-teacher Wiesbaden Cons.; c. chamber-mus., etc.

Seidel (zī'-dĕl), (1) **Fr. L.,** Treuenbrietzen, Brandenburg, 1765—Charlottenburg, 1831; organist and dram. composer. (2) **Jn. Julius,** Breslau, 1810—1856; organist and writer.

Seidl (zīt'-l), (1) **Anton,** Pesth, May 7, 1850—New York, March 28, 1898; eminent cond., particularly of Wagnerian mus.; pupil Leipzig Cons.; 1870 chorusm. Vienna opera; 1872–79, assisted Wagner in score of "*Nibelungen Ring*"; 1879–83 cond. for Neumann's Wagner-troupe; 1883–85 cond. Bremen opera (m. there the soprano (2) Frl. **Krauss**); 1885–91 Met. Op., N. Y., also from 1895–97 cond. N. Y. Philh. Orch.; 1886 and 1897 cond. at Bayreuth; 1897 cond. Covent Garden, London. (3) **Arthur,** b. Munich, June 8, 1863; pupil R. Sch. of Mus. at Ratisbon and of Paul, Stade, Spitta, and Bellermann; Dr. Phil., Leipzig, 1887; lives in Dresden; writer.

Seifert (zī'-fĕrt), **Uso,** b. Romhild, Thuringia, Feb. 9, 1852; pupil of Dresden Cons.; teacher there and organist; wrote pf.-method, pf.-pcs., etc.

Seifriz (zī'-frĭts), **Max,** Rottweil, Würtemberg, 1827—Stuttgart, 1885; violinist, ct.-cond. and composer.

Seiler (zī'-lĕr), **Jos.,** Lügde, near Pyrmont, 1823—1877; organist, writer and composer.

Seiss (zīs), **Isidor (Wm.),** b. Dresden, Dec. 23, 1840; pianist; pupil of

Digitized by Google

Leipzig Cons.; since 1871 pf.-teacher Cologne Cons.; 1878 Prof.; conductor Musikalische Gesellschaft; c. studies in bravura, etc.

Seitz (zīts), (1) **Robt.**, Leipzig, 1837—1889; mus.-publisher and editor. (2) **Fr. (Fritz)**, b. Günthersleben, Gotha, June 12, 1848; violinist; pupil of Uhlrich; since 1884 leader Dessau ct.-orch.

Séjan (sā-zhăn), **Nicolas**, Paris, 1745—1819; famous organist; 1772, Nôtre Dame; 1783, St. Sulpice; 1783, royal chapel; teacher and composer.

Sekels (zā'-kĕls), **Bd.**, pupil, now t. of comp. Hoch Cons., Frankfort; c. songs.

Sel'by, Bertram Luard, b. Kent, Engl., Feb. 12, 1853; organist, Salisbury Cath.; then of St. Barnabas, London; c. 2 operas; a 1-act operetta ("duologue"), successful "*Weather or No*" (London, 1896), Berlin as "*Das Wetterhäuschen*," 1896; org-sonatas, etc.

Seligmann (zā'-lĭkh-măn), **Hippolyte Prosper**, Paris, 1817—Monte Carlo, 1882; 'cellist and composer.

Selle (zĕl'-lĕ), **Thos.**, Zorbig, Saxony, 1599—Hamburg, 1663; cantor and composer.

Sellner (zĕl'-nĕr), **Jos.**, Landau, Bavaria, 1787—Vienna, 1843; oboe-virtuoso, teacher, writer and composer.

Sembrich (zĕm'-brĭkh), **Marcella** (rightly **Praxede Marcelline Kochanska**, Sembrich being her mother's maiden name), b. Wisnewszyk, Galicia, Feb. 15, 1858; eminent coloratura soprano; pupil (later the wife) of Wm. Stengel (piano), Lemberg Cons.; studied with Epstein at Vienna, and singing with Victor Rokitansky. and with G. B. Lamperti, Jr., at Milan; début, May, 1877, at Athens; studied German opera at Berlin with Lewy; sang for 18 months Dresden ct.-th.; from June, 1880, London, and, 1883–84, toured Europe and America; 1884, studied with Francesco Lamperti, Sr.; from 1898 has sung at Met. Op. and in concert in America with greatest succ.; 1900, managed her own opera co. in Germany.

Semet (sŭ-mā), **Théophile (Aimé Émile)**, Lille, 1824—Corbeil, near Paris, 1888; drummer and dram. composer.

Semler (zĕm'-lĕr), **Fz. X.**, 1772—1859; vla.-soloist in Berlin.

Senesino (sān-ĕ-sē'-nō), **Bernardi Francesco** (called the Sienese), Siena, 1680—ca. 1750; male contralto or mezzo-sopr.; sang in Händel's operas till 1729, where he quarrelled with H. and went over to Bononcini; made a fortune and returned to Siena.

Senff (zĕnf), **Bartholf**, Friedrichshall, near Coburg, 1818—Leipzig, 1895; founder Leipzig mus.-pub. house (1850), also editor.

Sen(f)fl (zĕnf'l) (or **Senfel**), **L.**, Basel-Augst, 1492—Munich, ca. 1555; eminent contrapuntist, ct.-cond. and composer.

Senkrah (zān'-krā) (rightly **Hark'ness**), **Arma Leorette**, New York, 1864—suicide, Weimar, Aug. 4, 1900; violinist; pupil of Arno Hilf, Leipzig; Wieniawski, and Massart, Paris Cons.; toured with succ.

Serafino (sā-rä-fē'-nō), (1) **Santo**, vln.-maker at Venice, 1730–45; his label is "Sanctus Seraphin Utinensis fecit Venetiis, Anno, 17—". (2) **Gregorio**, his nephew, also was a vln.-maker, label "Georgius Seraphin Sancti nepos fecit Venetiis, 17—."

Serassi (sā-räs'-sē), Italian family of org.-builders at Bergamo. The founder (1) **Giuseppe** (*il vecchio*), Gordano, 1694—Crema, 1760. His son (2) **Andrea Luigi**, 1725—1799. (3) **Giuseppe** (*il giovane*), Bergamo, 1750—1817; succeeded by his sons (4) **Carlo** and (5) **Giuseppe.**

Sering (zā'-rĭng), **Fr. Wm.**, Fürstenwalde, near Frankfort-on-Oder, Nov. 26, 1822—1901; from 1871 teacher at Strassburg, where he organised a Gesangverein; pub. treatises, also an oratorio, male choruses, etc.

Digitized by Google

Sermisy (sĕr-mē-sē), **Claude de** (called **Claudin,** not **Claudin Lejeune**), ca. 1530–60; French ct.-cond. and composer.

Serov (or **Sjeroff, Syeroff** (s'yā-rôf)); **Alex. Nikolajevitch,** Petersburg, May 11, 1820—Feb. 1 (new style), 1871; important Russian composer and critic; a lawyer, studied 'cello with Karl Schuberth; 1863 prod. grand opera (text and mus.) "*Judith,*" and the Czar granted him a pension; he was a lecturer on mus. at Moscow and Petersb. Universities and wrote his own librettos; 1865 prod. "*Rogneda*" with succ.; laid aside 2 unfinished operas to finish "*Wrasyiasiela*" but died before it was done. Soloviev finished it and it was prod. with succ.

Serpette (sĕr-pĕt), **(H. Chas. A.) Gaston,** b. Nantes, Nov. 4, 1846; pupil of Thomas, Paris Cons.; 1871, taking 1st Grand prix de Rome, wrote cantata "*Jeanne d'Arc*"; 1874, prod. opera-bouffe "*La Branche Cassée*" (Bouffes-Parisiens), followed by 30 other light works.

Serrao (sĕr-rä'-ō), **Paolo,** b. Filadelfia, Catanzaro, in 1830; pupil of Naples Cons.; political troubles prevented the prod. of his opera "*L'Impostore*" in 1852, and another in 1857, but he prod. "*Pergolesi*" and "*La Duchessa di Guisa*" (1865), and "*Il Figliuol prodigo*" (1868); c. also an oratorio, a requiem, a funeral symph. (for Mercadante), etc.

Servais (sĕr-vĕ), (1) **Adrien Fran.,** Hal, near Brussels, 1807—1866; eminent 'cellist and teacher; pupil of his father and of Platel; début Paris, 1834; 1848, Prof. Brussels Cons. and soloist to the King; toured widely; c. 3 concertos for 'cello, etc. (2) **Jos.,** Hal, 1850—1885; son and pupil of above; 'cellist and prof. Brussels Cons.

Sestini (sĕs-tē'-nē), **Giovanna,** prima buffa in London, 1783.

Sevcik (sĕv'-tsĭk), **Pan;** notable Bohemian violin teacher.

Sev'ern, Thos. H., London, 1801—Wandsworth, 1881; conductor, publisher and dram. composer.

Sew'ard, Theodore Frelinghuysen, d. New York, Oct. 30, 1902; teacher, ed. and composer of slave songs and "spirituals."

Seydelmann (zī'-dĕl-măn), **Fz.,** Dresden, 1748—1806; cembalist, conductor and dram. composer.

Seyffarth (zīf'-färt), **Ernst Hn.,** b. Crefeld, 1859; pupil of Cologne Cons. and of Kiel; from 1892, conductor Neuer Singverein, Stuttgart; c. dram. scene "*Thusnelda,*" "*Trauerfeier beim Tode einer Jungfrau,*" symph., sonatas, MS. opera "*The Bells of Plurs,*" etc.

Seyfried (zī'-frēt), **Ignaz X.** Ritter **von,** Vienna, 1776—1841; conductor, writer and dram. composer.

Seygard (sā'-gärd), **Camille,** b. England; went early to Russia; pupil of her father and of Marchesi; début, 1888, Covent Garden as "Zerlina"; sang at Opéra Comique, later in Amsterdam; has sung in concert and opera in Europe, and since 1896 in America.

Sgambati (sgäm-bä'-tē), **Giovanni,** b. Rome, May 18, 1843; important pianist and conductor; pupil of Aldega, Barbieri and Natalucci, later of Liszt; at 6 played in public, sang in Church and cond. small orchestras; later he toured Italy and Germany; 1877, head-teacher Accad. di S. Cecilia, Rome; 1896, founded "Nuova Società Musicale Romana"; admirer and friend of Wagner; c. requiem with orch. (1896), 3 symphs., overtures, pf.-concerto, an octet, 2 pf.-quintets, a string-quartet (op. 17) and piano pcs., etc.

Shakespeare, Wm., b. Croydon, Engl., June 16, 1849; choir-boy; at 13 organist; pupil of Molique (comp.); 1866, won King's scholarship R. A. M., and studied there with Bennett; 1871, took Mendelssohn Scholarship for pf.-playing and comp.; studied with Reinecke, Leipzig; 1872, singing

Digitized by Google

at Milan; from 1875, concert and oratorio-singer; 1878, prof. of singing, R. A. M.; in 1880, 1886, cond. of the concerts there; resigned; has won high reputation as a singing-teacher; c. overtures, a symph., pf.-concerto, etc.

Sharpe, Herbert Francis, b. Halifax, Yorkshire, March 1, 1861; Queen's Scholar, Nat. Training Sch., London; gave pf.-concerts; 1884, prof. R. C. M.; 1890, examiner; wrote "*Pianoforte Sch.*" (with Stanley Lucas); c. comic opera, etc.

Shaw, (1) **Oliver,** b. Middleboro', Mass., d. 1848; a blind singing-teacher and public singer. (2) **Mary,** London, 1814—Suffolk, 1876, contralto and teacher.

Shed'lock, John South, b. Reading, Engl., 1843; graduate, London, Univ., 1864; pupil of E. Lübeck (pf.) and Lalo (comp.), Paris; teacher and concert-pianist, London, 1879; critic for the "*Athenæum*"; also lectured at the R. A. M.; pub. articles, "*The Pianoforte Sonata, Its Origin and Development*" (London, 1895); editor and translator; c. string-quartet, etc.

Shel'ley, Harry Rowe, b. New Haven, Conn., June 8, 1858; pupil of Stoeckel at Yale, Dudley Buck, Vogrich and Dvořák (New York); organist various churches, also teacher of theory and comp. Metropolitan College, N. Y.; c. "*The Inheritance Divine*," sacred cantata, 2 symphs. (the first E♭, performed, N. Y., 1897), vln.-concerto (1891), cantata "*Vexilla Regis*" (N. Y., 1894), and suite "*Baden-Baden*," etc., for orch.; church-mus., pf. and org.-pcs. and songs, many very pop.

Shep'ard, (1) **Thos. Griffin,** b. Madison, Conn., April 23, 1848; pupil of G. W. and J. P. Morgan; organist various churches in New Haven; instructor, Yale Glee Club and cond. Oratorio Soc., also dir. Apollo Club (male voices); teacher and critic; c. comic opera, Christmas cantata, etc.

(2) **Frank Hartson,** b. Bethel, Conn., Sept. 20, 1863; pupil of Thayer, Boston; organist various towns; 1886–90, studied Leipzig, 1888, organist English Chapel there; 1891, est. a sch. at Orange, N. J.; organist there; writer of text-books and treatises.

Sher'rington, Jose., b. Rotterdam, Oct. 27, 1850; sister of Mme. Lemmens-Sherrington; concert-soprano with remarkable range (a–e‴).

Sher'wood, (1) **Edgar Harmon,** b. Lyons, N.Y., Jan. 29, 1845; pianist; served in the Union Army 1862–65, and then took up mus.; lives in Rochester, N. Y., as pianist, teacher and composer. (2) **Wm. Hall,** b. Lyons, N. Y., Jan. 31, 1854; noteworthy pianist and teacher, bro. of (1); son and pupil of Rev. L. H. Sherwood, founder of Lyons Mus. Acad.; pupil also of Heimberger, Pychowski and Wm. Mason; studied 5 years under Th. Kullak, Weitzmann, Wuerst and Deppe (Berlin), Richter (Leipzig), K. Doppler and Scotson Clark (Stuttgart) and Liszt (Weimar); début with succ., Berlin; returned 1876 to the U. S., and has toured with great succ.; teacher N. E. Cons., Boston, later, New York; 1889, Chicago, as head of the pf.-section of the Cons.; 1897, founded "Sherwood Piano Sch."; 1887 he m. his pupil, Estella F. Adams, also pianist; pub. pf.-pcs. (3) **Percy,** b. of English parents, Dresden, May 23, 1866; pupil of Hermann Scholtz (pf.); later of Dresden Cons.; concert-pianist and teacher, Dresden Cons.; c. pf.-pcs.

Shield, Wm., Whickham, Durham, 1748—London, 1829; violinist, writer and composer.

Shin'ner, Emily, Cheltenham, July 7, 1862—Aug., 1901; concert violinist, England. 1889, m. Capt. Liddell; founded S. Quartet (female).

Shore, (1) **Matthias,** d. 1700, English ct.-trumpeter; reputed inventor of the tuning-fork. (2) **Wm.,** d. 1707, son and successor of above.

Digitized by Google

(3) **Catherine,** ca. 1668—ca. 1730; sister of above; stage-singer, 1693, m. Colley Cibber. (4) **John,** 1660—1750; bro. and successor of (2).

Shudi. Vide BROADWOOD.

Shut'tleworth, Obadiah, d. ca. 1735; English organist and violinist.

Sibelius (sē-bā'-lĭ-oos), **Jean,** b. Tavastehus, Finland, Dec. 8, 1865; studied Mus. Inst. Helsingfors; and with Becker and Goldmark; since 1893, teacher theory, Mus. Inst. and the Orch. Sch., Helsingfors; c. The first Finnish opera "*Tornissa Olija Impi*" (Helsingfors, 1896); also for orch. "*The Swan of Tuenela*" and "*Lemmin Kainen.*"

Siboni (sē-bō'-nē), (1) **Giu.,** Forli, 1780—Copenhagen, 1839; tenor. (2) **Erik (Anton Waldemar),** Copenhagen, 1828—1892; pianist, organist, teacher and dram. composer. (3) **Johanna Frederika** (née **Crull**), b. Rostock, Jan. 30, 1839; pianist; pupil of Moscheles; 1866 m. above.

Sicard (sē-kăr), **Michel de,** b. of French parents, Odessa, 1868; violinist, pupil of Cons. at Kiev; début at 9; 1884, pupil Paris Cons.; 1886, 1st. vln-prize, then pupil of Joachim (vln.), and Bargiel (comp.); has toured Europe.

Sieber (zē'-bĕr), **Fd.,** Vienna, 1822—Berlin, 1895; famous singing-teacher.

Siegel (zē'-gĕl), (1) **E. F. W.,** d. 1869; founded, 1846, mus.-pub. firm at Leipzig, now owned by R. Linnemann. (2) **F.** Vide SCHUBERTH, J.

Siehr (zēr), **Gv.,** 1847—Munich, 1896; bass; created "Hagen," Bayreuth, 1876.

Sieveking (zē'-vĕ-kĭng), **Martinus,** b. Amsterdam, March 24, 1867; notable pianist; pupil of his father, of J. Röntgen, Leipzig Cons., and Coenen (harm.); 1890 played in London; made v. succ. tours; 1895 Boston; 1896–97 American tour; c. a suite (played by Lamoureux, Paris), etc.

Siface (sē-fā'-chĕ) (rightly **Grossi**), **Giov. Fran.,** robbed and murdered in Northern Italy, ca. 1699; soprano-musico; ca. 1675 member Papal Chapel.

Sighicelli (sē-gĭ-chĕl'-lē), family of violinists. (1) **Filippo,** San Cesario, Modena, 1686 — Modena, 1773; violinist. (2) **Giu.,** Modena, 1737—1826; son of above; violinist. (3) **Carlo,** Modena, 1772—1806; son of (2), also attached to court. (4) **A.,** Modena, 1802—1883; son of (3); eminent violinist and conductor. (5) **V.,** b. Cento, July 30, 1830; son and pupil of (4); pupil of Hellmesberger, Mayseder, and 1849 solo-violinist and 2nd ct.-cond. Modena; since 1855, teacher Paris; c. vln.-fantasias, etc.

Sigismondi (sē-jĭs-môn'-dē), **Giu.,** Naples, 1739—1826; singing-teacher and dram. composer.

Silas (sē'-lăs), **Eduard,** b. Amsterdam, Aug. 22, 1827; pianist; début Amsterdam, 1837; pupil of Neher, Kalkbrenner, etc.; later of Benoist and Halévy, Paris Cons.; winning 1st prize for org. playing, 1849, in competition with Saint-Saëns and Cohen; since 1890 lives in England as organist; 1866 Assemblée générale des Catholiques en Belgique awarded him 1st prize (gold medal and 1,000 francs) for a mass; later prof. of harm. Guildhall Sch. and the London Acad. of Mus.; c. oratorio "*Joash*" (Norwich Fest., 1863), Kyrie Eleison, with orch., 3 symphs., 3 overtures, etc.

Silbermann (zĭl'-bĕr-măn), (1) **Andreas,** Klein-Bobritzsch, Saxony, 1678—Strassburg, 1734; org.-builder at Strassburg. (2) **Gf.,** Klein-Bobritzsch, 1683—Dresden, 1753; bro. of above and his apprentice; the first German to manufacture pianofortes, but preceded by Cristofori; inv. *cembal d'amour* (v. D. D.). (3) **Jn. Andreas,** Strassburg, 1712—1783; son of (1); org.-builder. (4) **Jn. Daniel,** 1717—Leipzig, 1766; son of (1), successor of (2). (5) **Jn. H.,** Strassburg, 1727—1799; son of (1); pf.-maker. (6) **Jn. Fr.,** 1762—1817; son of (5), org.-builder, organist and composer,

Digitized by Google

Silcher (zĭl'-khĕr), **Fr.**, Schnaith, Würtemberg, 1789—Tübingen, 1860; noted song-composer; pupil of his father and of Auberlen; teacher at Stuttgart, 1817; mus.-dir. at Tübingen Univ.; pub. a text-book and collected and c. chorals, etc.

Siloa (sē'-lō-ă), **Giulio**, pupil of Acad. of St. Cecilia, Rome; c. "*Carmen Seculare*" for soli, chorus and orch. (1902).

Siloti (sē'-lō-tē), **Alex.**, b. Charkov, Russia, Oct. 10, 1863; pianist; pupil of Zwereff and of N. Rubinstein and Tchaikovsky, Moscow Cons.; winning a gold medal; début, Moscow, 1880; studied with Liszt 3 years; 1887–90, prof. Moscow Cons.; since in Paris; has made v. succ. tours 1898–90, America; c. pf.-pieces.

Silva (zĕl'-vă), (1) **Andreas de**, 16th cent. contrapuntist; c. motets, etc. (2) **David Poll de**, St. Esprit, near Bayonne, 1834 — Clermont, Oise, 1875; blind; pupil of his mother who c. operas, oratorios, etc.; wrote out his comp. by dictation.

Silver (sĕl-vär), **Chas.**, Paris, April 16, 1868; pupil of Dubois and Massenet at the Cons.; won Grand prix de Rome with cantata "*L'Interdit*"; c. operetta, elegiac poem "*Raïs*"; 4-act fairy opera "*La Belle au Bois Dormant*" (Paris, 1895), oratorio "*Tobie*," etc.

Simandl (zē'-mänt'l), **Fz.**, 1st double-bass Vienna court orch.; since 1869 teacher at the Cons.; pub. method for contra-bass.

Simão. Vide PORTUGAL.

Simon (zē'-mōn). (1) **Jn. Kaspar**, Cantor and organist at Nordlingen, 1750–54; composer. (2) **Chr.**, Schernberg, 1809 — Sondershausen, 1872; double-bass.

Simon (sē'-môn), (1) **Jean Henri**, Antwerp, 1783 — 1861; violinist. (2) **Simon-Girard, Julie Josephine Caroline** (née **Girard**), b. Paris, 1859; pupil of Cons.; début 1877, creating Offenbach's "Colinette," 1878, "Mme. Favart,' and many other rôles; m. Simon; later m. Hugenette.

Simons-Candeille. Vide CANDEILLE.

Simp'son (or **Sympson**), (1) **Chp.**, d. London, ca. 1677; player on the viola da gamba; pub. text-books. (2) **Thos.**, b. England; from ca. 1615, violinist in Germany; composer.

Sim'rock, (1) **Nicolaus**, b. Bonn, 1755; founded there 1790 mus.-pub. house; 1805 Berlin branch founded by his son (2) **Peter Jos.**; since 1870 in Berlin under (3), **Fritz**, 1841—Lausanne, Sept., 1901.

Sina (sē-nä), **Louis**, 1778—Boulogne, 1859; violinist.

Sin'clair (sĭnk'-lĕr), **J.**, near Edinburgh, 1790—Margate, 1857; tenor.

Sinding (zĭnt'-ĭng), **Chr.**, b. Kongbery, Norway, Jan. 11, 1856; notable composer; pupil of Reinecke, Leipzig Cons., later with Royal Scholarship, studied at Dresden, Munich, and Berlin; l. Christiania as organist and teacher; c. symph., 2 vln.-sonatas, chamber-mus., a pf.-concerto, pf.-pcs., and songs.

Singelée (săn̈zh-lă), **J. Bap.**, Brussels, 1812—Ostend, 1875; violinist and composer.

Singer (zĭng'-ĕr), (1) **Peter**, Häfelgehr (Lechthal), 1810 — Salzburg, 1882; monk; inv. (1839) the "Pansymphonikon" (v. D. D.); composer. (2) **Edmund**, b. Totis, Hungary, Oct. 14, 1831; violinist; pupil of Ellinger, at Pesth, then of Kohne; toured, then studied with Jos. Böhm, Vienna, and at Paris Cons.; 1853–61 leader at Weimar; then leader at Stuttgart, and prof. at the Cons. (3) **Otto**, Sora, Saxony, 1833—New York, 1894; pianist, conductor, teacher and composer. (4) **Otto**, Jr., b. Dresden, Sept. 14, 1863; violinist; studied in Paris, in Berlin under Kiel, and in Munich under Rheinberger; 1890 teacher in Cologne Cons., and conductor; since 1892 lives in Leipzig; c. vln.-Concertstück, etc.

Sinn (zĭn), **Chp. Albert**, wrote treatise on "*Temperament*," 1717.

Digitized by Google

Sir'men (Syrmen), (1) **Luigi**, violinist and cond. at Bergamo; his wife, (2) **Maddalena Lombardini de**, b. Venice, 1735—d. towards end of cent.; prominent violinist; pupil of Tartini; later singer and composer.

Sistermanns (zĭst'-ĕr-mănz), **Anton**, b. Herzogenbusch, Holland, Aug. 5, 1867; bass; pupil of Stockhausen; 1899, sang "Pogner" at Bayreuth; lives in Frankfort.

Sitt (zĭt), **Hans**, b. Prague, Sept. 21, 1850; violinist; studied Prague Cons.; 1867, leader theatre-orch., Breslau; 1869, cond. there, later in Prague, etc.; 1883, teacher of vln. Leipzig Cons. and vla.-player Brodsky Quartet; cond. of various societies; c. 3 vln.-concertos, a vla.-concerto, a 'cello-concerto, etc.

Sittard (zĭt-tär), **Josef**, b. Aix-la-Chapelle, June 4, 1846; pupil, Stuttgart Cons., later teacher of singing and pf. there; lecturer on mus.; since 1885, critic; 1891, prof.; writer and composer.

Sivori (sē-vō'-rē), **Ernesto Camillo**, b. Genoa, 1815—1894; famous violinist and composer; début at 6; pupil of Costa and Paganini; toured widely.

Sjögren (shäkh'-rĕn), **(Jn. Gv.) Emil**, b. Stockholm, 1853; pupil of the Cons. there; later of Kiel (cpt.) and Haupt (org. at Berlin); since 1890, organist Johankirke, Stockholm; c. sonatas, etc.

Skroup (or **Skraup**) (shkroop or shkrä'-oop), (1) **Fz. (František)**, Vosic, Bohemia, 1801—Rotterdam, 1862; conductor and dram. composer. (2) **Jan Nepomuk**, Vosic, 1811—Prague, 1892; bro. of above; conductor, singing-teacher, writer and dram. composer.

Skuhersky (skoo'-hĕr-shkē), **Fz. (František) Sdenko**, Opocno, Bohemia, 1830—Budweis, 1892; organist, conductor, theorist and composer.

Slátinn (slä'-tĭn), **Ilja Ilitch**, b. Belgorod, Russia, July 7, 1845; pupil St. Petersburg Cons. and of Th. Kullak and Wuerst, Berlin; dir. Charkow section, Imp. Russian Mus. Soc.

Slaughter (slôt'-ĕr), **A. Walter**, chorister at St. Andrew's, Wells St., London; pupil of A. Cellier and Jacobi; cond. Drury Lane and St. James's Th.; prod. comic operas (1890), and a succ. mus.-comedy "*The French Maid*" (1897), etc.

Slavik (slä'-vēk), **Jos.**, Jince, Bohemia, 1806—Pesth, 1833; violinist.

Slivinski (slĭ-vēn'-shkĭ), **Jos. von**, b. Warsaw, Dec. 15, 1865; pianist; pupil of Strobl, Leschetizky and Anton Rubinstein; début, 1890; America, 1893; toured with Leipzig Philh. orch.; lives Paris.

Slo'per (Edw. Hugh), Lindsay, London, 1826—1887; pianist, teacher, writer and composer.

Small'wood, Wm., b. Kendal, Engl., 1831—1897; organist; writer and composer.

Smareglia (smä-räl'-yä), **A.**, b. Pola, Istria, May 5, 1854; studied Vienna and at the Milan Cons., graduating with a symph. work "*Eleanora*"; prod. 6 operas, incl. "*Preziosa*" (Milan, 1879), "*Bianca da Cervia*" (Milan, La Scala, 1882), "*Il Vassallo di Szigeth*" (Vienna, 1889, as "*Der Vasall von Szigeth*," New York, 1890), and "*La Falena*" (Venice, 1897.

Smart, (1) Sir **G. (Thos.)**, London, 1776—1867; noted conductor; pupil of Dupuis and Arnold; knighted, 1811; cond. Phil. Soc., 1813–44. (2) **Henry**, Dublin, 1778—1823; bro. of above; violinist; leader Drury Lane, 1812–21; piano-manufacturer. (3) **Henry**, London, Oct. 26, 1813—(blind) July 6, 1879; son and pupil of (2); studied with Kearns; organist in London from 1836; c. an opera "*Bertha*" (1855); many cantatas, etc.

Smetana (smä'-tä-nä), **Fr. (Bedrich)**, Leitomischl, Bohemia, 1824—insane, Prague, 1884; noted composer and

Digitized by Google

pianist; pupil of Proksch and Liszt; 1848, organised a sch. at Prague; 1866–74, cond. Nat. Theatre Prague. Deafness caused his resignation and the eternal ringing of one note in his head brought on insanity. He made this note the motif of a prophetic composition. C. a string-quartet, 7 operas, incl. "*Prodaná nevěsta*" ("*The Bartered Bride*"), 1866; 9 symph. poems, incl. a cycle of 6 "*Má Vlast*" ("*My Country*"), symph. of "*Triumph*," etc.

Smeth'ergell, Wm., pianist, organist, writer and composer, London, 1794.

Smith, (1) **Bd. (Bd. Schmidt)** (called "Father Smith"), Germany, ca. 1630—London, 1708; ct. org.-builder. (2) **Robt.**, Cambridge, 1689—1768; acoustician. (3) **J. Christopher (Johann Chr. Schmidt)**, Ansbach, 1712—Bath, 1795; dram. composer. (4) **Johann Stafford**, Gloucester, Engl., ca. 1750—London, 1836; organist and composer. (5) **Edw. Woodley**, 1775—1849, lay-vicar at Windsor. (6) **Geo. Townshend**, Windsor, 1813—Hereford, 1877; son of above; composer. (7) **Montern**, bro. of above; singer. (8) **Samuel**, b. Eton, 1821; bro. of above; organist. (9) **John**, Cambridge, 1795—1861; composer and prof. (10) **Robt. Archibald**, Reading, 1780—1829; composer and violinist. (11) **Alice Mary** (Mrs. Meadows White), London, 1839—1884; composer. (12) **Sydney**, Dorchester, Engl., 1839—London, 1889; pianist, teacher, writer, etc. (13) **Wilson G.**, b. Elyria, Ohio, Aug. 19, 1855; notable composer; pupil of Otto Singer, at Cincinnati; at Berlin, 1880–82, of Kiel, the Scharwenkas, Neumann, Moszkowski and Raif; since 1882, lives in Cleveland as teacher of pf., voice and comp.; pub. numerous graceful pf.-pcs. and songs, also "*Octave Studies*" and other valuable technical works. (14) **Gerrit**, b. Hagerstown, Maryland Dec. 11, 1859; graduate (M. A. and Mus. Doc.) Hobart College, Geneva, N. Y.; pupil of Stuttgart Cons.; then of S. P. Warren, New York; organist, Buffalo; also studied with Eugene Thayer (org.), and W. H. Sherwood (pf.), and one year in Berlin with Haupt and Rohde; then organist, Albany; since 1885, at the South Ch., N. Y.; music-prof.; prof. Union Theol. Seminary; c. cantata "*King David*," choruses, graceful pf.-pcs. and songs.

Smolian (shmō'-lĭ-ăn), **Arthur**, b. Riga, Dec. 3, 1856; pupil of Munich Cons.; cond. at various theatres; teacher, Wiesbaden; 1890, teacher Carlsruhe Cons.; and critic; composer.

Smyth, Ethel, b. England; c. text and music of opera "*The Forest*" (*Der Wald*), prod. Berlin, 1902, and London, 1902.

Snel (snĕl), **Jos. Fran.**, Brussels, 1793—Koekelberg, near Brussels, 1861; violinist, conductor and dram. composer.

Snetzler (shnĕts'-lĕr), **John**, Passau, 1710—London, end of 18th cent.; org.-builder, England.

Snow, (1) **Moses**, d. 1702; member of the Chapel Royal. (2) **Valentine**, d. 1772; English trumpeter in Händel's works.

Soãres, João. Vide REBELLO.

So'binof, ———, favourite Russian tenor at Petersburg.

Sobolevsky (sō-bō-lĕf'-shkĭ), ———, prof. at St. Petersburg; ed. Russian folk-songs (1895).

Södermann (sā'-dĕr-măn), **August Johan**, Stockholm, 1832—1876; theatre-conductor there; pupil of Hauptmann and Richter; c. Swedish operetta, a notable mass with orch., etc.

Soffredini (sôf-frĕ-dē'-nē), **Aifredo**, from 1896, ed.-in-chief, Milan "*Gazetta Musicale*"; prod. (text and mus.) 2-act children's opera "*Il Piccolo Haydn*" (Pavia, 1893), etc.

Sokolov (sō'-kō-lôf), **Nicholas**, b. Petersburg, 1858; pupil at the Cons.;

Digitized by Google

taught harm. in the Imp. Chapel; c. an elegy (op. 4), and intermezzo for orch., etc.

Soldat (zōl'-dăt), **Marie** (Frau **Soldat-Roger**), (b. Graz, March 25, 1864; violinist; pupil of Pleiner and Pott, and of Joachim, 1889; m. Herr Roger (Vienna).

Solié (sōl-yā) (rightly **Soulier**), (1) **J. P.**, Nîmes, 1755—Paris, 1812; baritone; c. comic operas, many pop. (2) **Chas.**, son of above; conductor; prod. a comic opera (Nice, 1877).

Solle (zōl'-lĕ), Fr., Zeulenroda, Thuringia, 1806 — 1884; cantor and writer.

Soloviev (or **Solowiew**) (sō'-lō-vĕf), **Nicolai Feopometovitch**, b. Petrosavodsk, Russia, April 27 (May 9), 1846; pupil of N. J. Zaremba (theory), Imp. Cons. at Petersburg; since 1874 prof. there; also critic, editor and Councillor of State; c. comic opera "*Vakula, The Smith*" (Petersb., 1875), and grand opera "*Cordelia*" (Petersb., 1883, in German, Prague, 1890); finished Seroff's opera "*The Demon's Power*"; c. symph. picture, "*Russia and the Mongols*" (Moscow, 1882); prize chorus "*Prayer for Russia*" (Imp. Russ. Mus. Soc., 1876), cantata "*The Death of Samson*" (1870).

Som'erset, Lord **H. (Richard Chas.)**, b. Dec. 7, 1849; amateur composer.

Som'ervell, Arthur, b. Windermere, Engl.; pupil Berlin Hochschule and of Stanford and Parry, R.C.M.; c. mass, with orch. (Bach Choir, 1891), "*A Song of Praise*" (1891), "*The Forsaken Merman*" (Leeds Fest., 1895), "*The Power of Sound*" (1895), elegy for alto with orch., suite for small orch. "*In Arcady*," song cycle on Tennyson's "*Maude*," etc.

Somis (sō'-mēs), **Giov. Bat.**, Piedmont, 1676—Turin, 1763; violinist, teacher and conductor.

Sommer (zôm'-mĕr), (1) Dr. **Hans** (rightly **Hans Fr. Aug. Zincke**) (tsĭnk'-ĕ), b. Brunswick, July 20, 1837; pupil of Meves and J. O. Grimm; graduate, later prof. at Göttingen Univ.; from 1888 lived in Weimar; c. succ. opera "*Lorelei*" (Brunswick, 1891), 1-act "*Bühnenspiel*," "*Saint Foix*" (Munich, 1894), 1-act "*Der Meerman*" (Weimar, 1896), "*Ruhezahl*" (1902). (2) **Karl**, singer at ct.-opera, Vienna.

Sonnleitner (zôn'-līt-nĕr), (1) **Chp. S.**, Szegedin, 1734—Vienna, 1786; dean of jurisprudence, Vienna; composer. (2) **Jos.**, Vienna, 1765—1835; son of above; 1827, discovered the famous 9th cent. Antiphonary of St. Gallen in neume-notation. (3) **Ld. von**, Vienna, 1797 — 1873; nephew of above; devoted friend of Schubert.

Sontag (zôn'-tākh), **Henriette (Gertrude Walpurgis)**, Coblenz, Jan. 3, 1804—of cholera, Mexico, June 17, 1854; famous colorature-soprano, her voice taking e''' easily; daughter of two actors; operatic singer; 1823 created von Weber's "*Euryanthe*."

Sontheim (zôn'-tīm), **H.**, b. Bebenhausen, Feb. 3, 1820; notable tenor; début Carlsruhe, 1839; 1872, pensioned.

Sor (rightly **Sors**) (sôr), **Fdo.**, Barcelona, 1778—Paris, 1839; guitar-virtuoso and dram. composer.

Sorge (zôr'-gĕ), **G. Ands.**, Mellenbach, Schwarzburg, 1703 — Lobenstein, 1778; famous organist and theorist; ct.-organist and composer.

Soriano, (1) **Fran.** Vide SURIANO. (2) **Soriano-Fuertes** (sō-rĭ-ä'-nō-fooĕr'-tĕs), Don **Mariano**, Murcia, 1817 —Madrid, 1880; son and pupil of the dir. royal chamber-mus. (1841); prod. several zarzuelas, aiming to estab. national opera; conductor and writer of historical works.

Sormann (zôr'-măn), **Alfred (Richard Gotthilf)**, b. Danzig, May 16, 1861; pianist; pupil of R. Hochschule, Berlin, and of Liszt; début 1886; 1889, ct.-pianist to Grand Duke of Mecklenburg-Strelitz; c. concerto, etc.

Digitized by Google

Soubies (soo-bĭ-ĕs), **Albert,** b. Paris, May 10, 1846; mus.-historiographer and critic; a lawyer, then pupil of Savard and Bazin (harm. and comp.) at the Cons.; 1874 he revived the famous "*Almanach des spectacles, Alm. Duchesne*"; for this the Académie, 1893, awarded him the Prix Voirac; 1876, critic for "*Le Soir*," under name "*B. de Lomagne*"; officer of public instruction, and Legion of Honour, also of the Russian order Stanislas; writer of valuable historical works, etc.

Soubre (soobr), **Etienne Jos.,** Liège, 1813—1871; director and dram. comp.

Souhaitty (soo-ĕt-tē'), **J. Jac.,** Franciscan monk at Paris, the first to use figures for popular notation, 1665–78.

Soulier (soo-yā). Vide SOLIÉ.

Sousa (soo'-sä), **John Philip,** b. Washington, D. C., Nov. 6, 1856; son of a Spanish trombonist in the U. S. Marine Corps band. Pupil of John Esputa and G. F. Benkert (harm. and comp.); at 17 cond. of travelling theatrical troupes; 1877, violinist in Offenbach's orch. in America; dir. "Philadelphia Church-choir Pinafore Co."; 1880–92, bandm. U. S. Marine Corps; resigned and organised the military band bearing his own name, which has toured America and Europe with greatest succ.; (1900), Paris, Exposition. Compiled, by Govt. order, "*National Patriotic and Typical Airs of all Countries*"; wrote instruction-books for trumpet and drum, and for vln. C. 7 comic operas incl. v. succ. "*El Capitan*," succ. (text and music) "*The Bride Elect*," "*The Charlatan*," and "*Chris and the Wonderful Lamp*," a symph. poem "*The Chariot Race*" (from "*Ben Hur*"); 3 suites, "*The Last Days of Pompeii*," "*Three Quotations*," and "*Sheridan's Ride*"; and many immensely succ. marches popular throughout the world, "*Washington Post*," "*High School Cadets*," "*Stars and Stripes Forever*," "*Imperial Edward*," etc.

Sovinsky (sô-vĭn'-skĭ), **Albert (Czyli Wojech),** Ladyzyn, Ukraine, 1803 (1805 ?)—Paris, March 5, 1880; pianist, teacher and dram. composer.

Soyer (swä-yā), **Berthe,** b. Chalon-sur-Saône, May 12, 1877; contralto; pupil of Paris Cons., took 1st prize Paris Cons., 1899; début same year at Opéra as "Amneris."

Spangenberg (späng'-ĕn-bĕrkh), (1) **Jn.,** Hardeisen, near Göttingen, 1484—Eisleben, 1550; theorist and composer. (2) **Cyriak,** Nordhausen, 1528 — Strassburg, 1604; son of above; writer.

Spark, Dr. **Wm.,** Exeter, Engl., Oct. 28, 1823 — Leeds, June 16, 1897; noted organist and editor; wrote autobiography and memoirs; composer.

Spataro (spä-tä'-rō) (or **Spat'arus, Spada'ro, Spada'rius**), **Giov.,** Bologna, ca. 1460 — 1541; conductor and theorist.

Spazier (shpä-tsēr'), **Jn. Gl. K.,** Berlin, 1761—Leipzig, 1805; theorist and composer.

Speer (shpār), **Daniel,** cantor at Waiblingen, 1692; composer.

Speidel (shpī'-dĕl), (1) **Konrad,** d. Ulm, Jan. 29, 1880; singer and conductor. (2) **Wm.,** Ulm, 1826—Stuttgart, 1899; son of above; pianist, conductor and composer. (3) **Maria,** b. Stuttgart, Oct. 13, 1872; daughter of above; singer; pupil of Pollini and Nicklass-Kempner.

Spengel (shpĕng'-ĕl), **Julius H.,** b. Hamburg, June 12, 1853; pupil of Cologne Cons. and Berlin Hochschule, taught in Hamburg, and studied with Gradener and Armbrust; 1878, cond. Cäcilienverein; singing-teacher and organist; c. symph., 'cello-sonata, etc.

Spen'ser, Willard, b. Cooperstown, N. Y., July 7, 1856; self-taught; prod. v. succ. operettas, text and music, "*The Little Tycoon*" (Philadelphia, 1886), and "*Princess Bonnie.*"

Speyer (Speier) (shpī'-ĕr), **Wilhelm,** Frankfort, 1790—1878; violinist and composer.

Digitized by Google

Spicker (shpĭk'-ĕr), **Max,** b. Königsberg, Prussia, Aug. 16, 1858; pupil of Louis Köhler, then of Leipzig Cons.; theatre conductor various cities; 1882–88, cond. "Beethoven Männerchor," New York; 1888–95 Dir. Brooklyn Cons.; since teacher Nat. Cons., New York; c. orch. suite, cantata with orch., etc.

Spiering (shpē'-rĭng), **Theodor,** b. St. Louis, Missouri, 1871; violinist; pupil of H. Schradieck, Cincinnati; then of Joachim, Berlin; founder and 1st vln. "Spiering Quartet," Chicago.

Spies (shpēs), **Hermine,** Lohnberger Foundry, near Weilburg, 1857—Wiesbaden, 1893; concert-contralto.

Spiess (shpēs), (1) **Jn. Martin,** organist and composer (1745–61). (2) **Meinard,** Honsolgen, Swabia, 1683—Yrsee Monastery, 1761; prior, theorist and composer.

Spindler (shpĭnt'-lĕr), **Fritz,** b. Würzbach, near Lobenstein, Nov. 24, 1817; pianist; studied mus. with Fr. Schneider at Dessau; from 1841, lived in Dresden as teacher; c. 3 symphs., pf.-concerto, v. pop. salon-pcs., etc.

Spinelli (spĭ-nĕl'-lĭ), **Nicolà,** b. Turin, 1865; notable neo-Italian; pupil of Naples Cons.; 1890 took 2nd Sonzogno prize with 1-act opera "*Cobilla*," Mascagni winning 1st prize; prod. v. succ. 3-act lyric drama "*A Basso Porto*" (1894, New York, 1899), vide "Stories of the Operas."

Spin'ney, English family of musicians. (1) **Thos. Edw.,** b. June 24, 1824; pupil of Sir Henry Bishop; organist St. Edmund's, Salisbury, and cond. Orpheus Soc.; c. cantata, church-mus., etc. (2) **Mattie** (Mrs. Beesley), daughter of above; pianist; pupil of Benedict, Bennett, and von Bülow; début, London, 1875; organist, at Banbury. Her four brothers, (3) **Eugene,** 1845—1867; 1862, organist, Banbury. (4) **Frank,** 1850—1888; organist, conductor and composer. (5) **Walter,** 1852—1894; organist various cities; c. org.-pcs. etc. (6) Rev. **T. Herbert,** b. Jan. 13, 1857; pupil of Arnold and Bridge; won harm.-prize, Trinity Coll., London, 1876; at 16 organist, Salisbury, later at Exeter Coll., Oxford; F.R.C.O.; 1882, ordained priest; 1885, vicar, Burton-on-Trent; composer.

Spiridio (spē-rē'-dĭ-ō), **Berthold,** monk, organist and composer, Bamberg, 1665–91.

Spirid'ion. Vide XYNDAS.

Spitta (shpĭt'-tā), (1) **(Julius Aug.) Philipp,** Wechold, near Hoya, Hanover, Dec. 27, 1841—Berlin, April 13, 1894; teacher and prof. musical history; wrote many essays and a notable life of J. S. Bach (2 vols., 1873–80), etc. (2) **Fr.,** b. Wittingen, Hanover, Jan. 10, 1852; bro. of above; prof. of theology, Strassburg Univ.; ed. works of Schütz and pub. valuable treatises.

Spofforth, (1) **Reginald,** Nottingham, Southwell, 1769—Kensington, 1827; c. glees, etc. (2) **Samuel,** 1780—1864; bro. of above; organist and composer.

Spohr (shpōr), **Ludwig** (in his autobiography he calls himself **Louis**), Brunswick, April 5, 1784—Cassel, Nov. 22, 1859; eminent violinist and conductor; notable composer and teacher. Son of a physician who removed to Seesen, 1786; pupil of his mother, and at 5 studied with Riemenschneider (vln.) and Dufour; then with Kunisch, Hartung and Maucourt, Brunswick; at 14 he played a concerto of his own at court. He became a member of the Ducal Orch.; 1802 pupil of Fz. Eck, whom he accompanied to St. Petersburg; 1803, returned to the Ducal Orch.; 1804 toured with great succ.; 1805, leader Duke of Gotha's orch.; m. Dorette Scheidler (d. 1834), the harp-player and toured with her, 1807 and 1809. 1836 he m. the pianist Marianne Pfeiffer (d. 1892); 1812, after brilliant concerts at Vienna, leader at

Digitized by Google

the Th. an der Wien; 1815, toured Italy (playing a concertante of his own with Paganini at Rome); 1817–19, opera-cond. at Frankfort; prod. here succ. opera "*Faust*"; 1820, visited England with his wife, played at Philharm. Concerts, and prod. there two symphs.; introducing into England the habit of conducting with a bâton. Gave concerts at Paris with little succ. From 1822 ct.-cond. at Cassel; 1857, retired for political reasons on a reduced pension. During his period as a cond. he prod. Wagner's "*Fliegende Holländer*" (1842), and "*Tannhäuser*" (1853), but could not overcome the opposition to a production of "*Lohengrin*." He soon recognised Wagner as the greatest living dramatic composer, but did not care for Beethoven or Weber. He is among the first of the second-best composers, his highest attainments being the opera "*Jessonda*" (Cassel, 1823), the oratorio "*Die Letzten Dinge*" (Cassel, 1826; in England as "*The Last Judgment*"); the grand symph. "*Die Weihe der Töne*" ("*The Consecration of Tone*," 1832) and the classic vln.-concertos. His "*Violin-School*" (1831 in 3 parts), is a standard. He c. 11 operas in all; dram. cantata, "*Das Befreite Deutschland*"; a mass, etc., with orch.; 9 symphs.; No. 4 op. 86 in F ("*Weihe der Töne*"); No. 6 op. 116, G ("*Historical*"; dedicated to the London Philh. Soc.); 7 op. 121, C ("*Irdisches und Göttliches im Menschenleben*") for 2 orchs.; 8 op. 137, G min. (ded. to the London Philharm.); 9 op. 143, B min. ("*Die Jahreszeiten*"), 8 overtures, and 15 vln.-concertos; No. 8 (op. 47, in A min., "*in modo d'una scena cantante*") "quartet-concerto" for 2 vlns., vla., and 'cello with orch.; 2 concertantes for 2 vlns. with orch.; grande polonaise for vlns. with orch.; 2 clar.-concertos; much chamber-mus. Autobiogr. (Cassel, 1860, '61, 2 vols.); Biogr. by Malibran (Frankfort, 1860); by H. M. Schletterer (1881).

Spontini (spôn-tē'-nē), **Gasparo (Luigi Pacifico)**, Majolati, Ancone, Nov. 14, 1774—Jan. 24, 1851; noteworthy cond. and dram. composer. Son of poor peasants, who intended him for the church, he ran away, and an uncle, at San Vito, provided him with teaching. At 17 entered the Cons. della Pietà de' Turchini at Naples. 1796, commissioned to write an opera for the Teatro Argentina at Rome, its director having heard some of his church-mus. in Naples, he left the Cons. without permission and prod. succ. opera, "*I Puntigli delle Donne*"; Piccinni secured his reinstatement and gave him valuable advice. He prod. operas with succ. in various cities and in Palermo, where he was cond. to the Neapolitan court which had fled before the French. After having produced 16 light Italian operas, he went to Paris (1803), where three successive failures and a study of Mozart's works, led him to change his style. After supporting himself as a singing-teacher he won succ. with his substantial 1-act opera "*Milton*" (Th. Feydeau, Nov. 27, 1804); the Empress Josephine, to whom he had dedicated the score, appointed him "chamber-composer." He c. a cantata "*L'eccelsa Gara*," celebrating the victory of Austerlitz. The Empress's power secured a hearing for his opera "*La Vestale*," which after three years of delay and polishing, was prod. with greatest succ. 1807; by a unanimous verdict of the judges, Méhul, Gossec and Grétry, Napoleon's prize for the best dram. work of the decade was awarded to it. It was followed with equal succ. by the grand opera "*Fernand Cortez*," 1809. 1810, dir. It. opera; dismissed for financial irregularity; 1814, Louis XVIII. appointed him ct.-composer. He c. 2 stage-pieces in glorification of the Restoration. The opera "*Olympie*" was prod.

Digitized by Google

1819 without succ., though when revised and prod. 1826 it prospered. 1820, he became ct.-composer and gen. mus.-dir. at Berlin; he prod. his old operas with succ., and c. the festival play "*Lalla Rukh*" (1821), remodelled as "*Nurmahal*" (1822); "*Alcidor*" (1825) and "*Agnes von Hohenstaufen*" (1829), none of which were widely succ. A period of violent jealousies and quarrels with the Intendant Brühl, and virulent intrigues, culminated after a score of stormy years in his being royally reprimanded, and finally driven out of the theatre by a hostile audience. He retired in 1841 on full pay. He went to Paris, then to Italy. 1844 the Pope gave him the rank and title of "Conte di Sant' Andrea"; he was a knight of the Prussian "Ordre pour le mérite," member of the Berlin Akademie (1839), and Paris Académie, and Dr. Phil., Halle Univ. Biog. by L. de Lomènie (1841); Montanari (1851); Raoul-Rochette (1882).

Spor'le (rightly **Burnett**), **Nathan J.**, 1812—1853; English tenor and composer.

Squire, Wm. Henry, b. Ross, Herefordshire, Aug. 8, 1871; 'cellist; son and pupil of an amateur violinist; début at 7; won scholarship at the R. C. M., and studied with Powell and Parry; second début, 1891; c. 'cello-concerto.

Stabile (stä'-bē-lĕ), **Annibale,** d. Rome, ca. 1595; conductor and composer.

Stade (shtä'-dĕ), (1) **H. Bd.,** Ettischleben, 1816—Arnstadt, 1882; organist and composer. (2) **Fr. Wm.,** b. Halle, Aug. 25, 1817; organist, pupil of Fr. Schneider, Dessau; mus.-dir. and Dr. Phil. *h. c.* Jena Univ.; 1860–1891, ct.-organist and cond. at Altenburg; c. 2 symphs.; Festouverture, music to "*Orestes*"; cantatas, with orch.; choral works; vln.-sonata; "*Kindersonate*" (4 hands), etc. (3) Dr. **Fritz (L. Rudolf),** b. Sondershausen, Jan. 8, 1844; **pupil** of Riedl and Richter, Leipzig, and teacher there; pub. an answer to Hanslick's "*Vom Musikalisch-Schönen*," etc.

Staden (shtä'-dĕn), (1) **Jn.,** Nürnberg, ca. 1579—1634; organist and composer. (2) **Sigismund Gl.,** son and successor of above; c. "*Seelewig*," the earliest extant German opera (cf. H. SCHUTZ' opera "*Dafne*").

Stadler (shtät'-lĕr), **Maximilian,** Melk, Lower Austria, 1748—Vienna, 1833; composer and writer.

Stadlmayer (shtät'-'l-mī-ĕr), **Jn.,** Freising, Bavaria, 1560—Innsbruck, after 1646; conductor and composer.

Stadtfeldt (shtät'-fĕlt), **Alex.,** Wiesbaden, 1826—Brussels, 1853, dram. composer.

Stagemann (shtä'-gĕ-măn), **Max,** b. Freienwalde-on-Oder, May 10, 1843; pupil of Dresden Cons.; barytone and "chamber-singer" at Hanover; 1877, dir. of Königsberg Th.; later, manager Leipzig City Th.

Stag'gins, Nicholas, d. 1705; English composer and professor.

Stagno (stän'-yō), **Alberto,** Palermo, 1836—Genoa, 1897; tenor.

Stahlknecht (shtäl-k'nĕkht), two brothers, (1) **Ad.,** Warsaw, 1813—Berlin, 1887; violinist and dram. composer. (2) **Julius,** Posen, 1817—Berlin, 1892; 'cellist royal orchestra.

Stahmer-Andriessen (shtä'-mĕr-ăn'-drēs-sĕn), **Pelagie** (now Greef-A.) b. Vienna, June 20, 1862; pupil of the Cons., and of Frau Dreyschock; soprano in Neumann's troupe; 1884–90, Leipzig town-theatre; 1890, m. architect Ende; later m. Greef.

Stainer (or **Steiner**) (shtī-nĕr), **Jakob,** Absam, Tyrol, 1621—1683; inventor and manufacturer of instrs. (2) **Markus,** his brother, also vln.- and vla.-maker.

Stainer (stä'-nĕr), Sir **John,** London, June 6, 1840—Verona, April, 1901; chorister at St. Paul's; studied with Bayley (harm.) and Steggal (cpt.), and later Cooper (org.); 1854–60, organist various places, then Univ. or-

Digitized by Google

ganist at Oxford; (1859) Bac. Mus., and (1865) Mus. Doc.; 1866, Examiner for mus. degrees; 1872–88, organist of St. Paul's, resigning on account of his eyesight; 1876, prof. of org. and harm. Nat. Training Sch. for Mus.; 1881, principal in R. C. M.; 1883, again at Oxford; 1882, Govt. Inspector of Mus. in the Training-Sch.; 1878, Chev. of the Legion of Honour; knighted, 1888; 1889, prof. of mus. at Oxford Univ.; pub. treatises and (with Barret) a "*Dict. of Mus. Terms*," 1875; c. oratorio "*Gideon*," cantatas "*The Daughter of Jairus*" (Worc. Fest., 1878), "*St. Mary Magdalene*" (Gloucester, 1883), and "*The Crucifixion*" (London, 1887), 4 services, etc.

Stair, Martha Greene ("Patty"), b. Cleveland, O.; pianist; pupil of F. Bassett, there; lives there as concert pianist, organist and composer.

Stamaty (stă-mă-tē), **Camille M.**, Rome, 1811—Paris, 1870; pianist and composer.

Stamitz (shtä'-mĭts), (1) **Jn. K.**, Deutsch-Brod., Bohemia, 1717—Mannheim, 1761; notable violinist and composer. (2) **Anton Thaddäus**, Deutsch-Brod., 1721—Altbunzlang, 1768; bro. of above; canon; 'cellist, Mannheim. (3) **K.**, Mannheim, 1746—Jena, 1801; violinist and viole d'amour-performer, conductor and composer. (4) **Anton**, Mannheim, 1753—Paris, bro. of above; violinist and composer.

Stan'ford, Chas. Villiers, b. Dublin, Sept. 30, 1852; pianist and notable composer; pupil of Sir Robt. Stewart and Arthur O'Leary (comp.), and Ernst Pauer (pf.), London; 1870 won organ scholarship at Queen's Coll., Cambridge; 1873–92, organist of Trinity Coll., Cambridge, also cond. Univ. Mus. Soc. (till 1893); 1875–76, studied comp. with Reinecke at Leipzig, and Kiel, Berlin. M.A., Cantab., 1878; Mus. Doc., Oxford, 1883, Cambridge, 1888; 1883, prof. of comp. and cond., R.C.M.; 1885, cond. Bach Choir; 1887, prof. of Mus. at Cambridge; 1897, cond. Leeds Philh. Soc. C. operas, "*The Veiled Prophet of Khorassan*" (Hanover, 1881); "*Savonarola*" (Hamburg, 1884); "*The Canterbury Pilgrims*" (London, Covent Garden, 1884); v. succ. "*Shamus O'Brien*" (London, 1896); "*Much Ado about Nothing*" (Covent Garden, 1901, Leipzig, 1902); incid. mus.; oratorio, "*The Resurrection*" (1875); "*The Three Holy Children*" (Birmingham, 1885); Psalm 96 (1877); "*Elegiac Ode*" (Norwich, 1884); "*The Revenge*" (Leeds, 1886); "*Jubilee Ode*" (1887), etc. "*The Bard*" (Cardiff, 1895); "*Phaudrig Crochoore*" (Norwich, 1896); requiem, 3 Morning and Evening Services; a Communion Service, etc.; 5 symphs. "*Elegiac*," in D min. (No. 3) "*Irish*," (No. 4) "*Thro' Youth to Strife, Thro' Death to Life*"; and No. 5 "*L'allegro ed il penseroso*"; 2 overtures, a pf.-concerto; "*Irish Rhapsody*" (1902), etc.

Stange (shtäng'-ĕ), **Hermann**, b. Kiel, Dec. 19, 1835; pupil of Leipzig Cons.; organist at Rossal College, Engl.; since 1878, mus.-dir., and since 1887 prof. Kiel Univ.

Stan'hope, Chas., Third Earl of. 1753—London, 1816; writer.

Stan'ley, (1) **(Chas.) John**, London, 1713—1786; organist and conductor. (2) **Albert Augustus**, b. Manville, Rhode Island, May 25, 1851; studied in Providence, and at Leipzig; organist, Providence; 1888, prof. of mus. Univ. of Michigan. C. "*The City of Freedom*," ode, with orch. (Boston, 1883); Psalm 21 (Providence, 1892), and Commemoration Ode "*Chorus triumphalis*," with orch; symph. "*The Awakening of the Soul*"; symph. poem "*Altis*," etc.

Stans'burg, Geo. F., Bristol, 1800—1845; pianist, violinist, flutist, singer and composer.

Digitized by Google

Starck, Ingeborg. Vide BRONSART.

Stark (shtärk), **L.**, Munich, 1831—Stuttgart, 1884; teacher, editor and composer.

Starke (shtärk'-ĕ), **Fr.**, Elsterwerda, 1774—Döbling, near Vienna, 1835; bandm., writer and composer.

Stasny (shtäs'-nē), (1) **L.**, Prague, 1823 — Frankfort, 1883; conductor and dram. composer. (2) Vide STIASTNY.

Staudigl (shtow'-dēkh-'l), (1) **Josef,** Wöllersdorf, Lower Austria, 1807—(insane), Michaelbeuerngrund, near Vienna, 1861; bass and ct.-conductor. (2) **Josef,** b. Vienna, March 18, 1850; son of above; barytone; pupil of Rokitansky at the Cons.; chamber-singer to the Grand Duke at Carlsruhe and a member of the ct.-opera. His wife (3) **Gisela,** singer; pupil of Marchesi, 1899 Wiesbaden ct.-opera.

Stavenhagen (shtä'-fĕn-hä-gĕn), (1) **Bd.,** b. Griez, Reuss, Nov. 24, 1862; pianist; pupil of Kiel, at the Meisterschule, and of Rudorff, at the Hochschule, Berlin; 1880, won the Mendelssohn prize for pf.; pupil of Liszt, 1885; toured Europe with succ. and the U. S. (1894–95); 1890, ct.-pianist and ct.-conductor at Weimar; Knight of the White Falcon order; from 1898 ct.-cond. at Munich; c. pf.-pcs. (2) **S. Denis Agnes,** b. Winsen, Sept. 3, 1862; soprano; pupil of Frau Prof. Schultzen and Frau Jachmann-Wagner; chamber-singer.

Stcherbatcheff (stchĕr'-bät-chĕf), **Nicolas de,** b. Russia, Aug. 24, 1853; prominent figure in the neo-Russian sch.; c. "*Deux idylles pour orchestre*"; "*Féries et pantomimes*," "*Mosaique, album pittoresque*," etc., for pf.; songs "*Au soir tombant*," etc.

Stecker (shtĕk'-ĕr), **K.,** b. Kosmanos, Bohemia, Jan. 22, 1861; pupil of Prague Org.-Sch.; 1885–89, teacher of org. there; then prof. of cpt., and history at the Cons.; from 1888 also lecturer at the Univ.; pub. treatis c. a Missa solemnis, etc.

Steffani (stĕf-fä'-nē), Abbate **Agos no,** Castelfranco, Venetia, 165 Frankfort-on-Main, 1730; emin composer of daring originality great power both in instrumentat and general construction; ct.- chamber-musician and ct.-organi prod. 20 operas.

Steffens (shtĕf'-fĕns), **Julius,** Starga Pomerania, 1831—Wiesbaden, 18 'cellist and composer.

Steffkins, (1) **Theodore,** prof. and viol. in London, 1672; his bro er (2) **Dietrich** was in the ct.-ba 1641; (3) **Fr.,** and (4) **Chr.,** sons (1); violinists.

Steg'gall, (1) **Chas.,** London, June 1826; pupil of Bennett, R. A. 1851; prof. of org. and harm. the Mus. Bac. and Mus. Doc., Cambridg from 1864, organist Lincoln's I Chapel; wrote method for org.; e colls., and c. Psalms 105, and with orch.; services, etc. (2) **Reg nald,** b. London, April 7, 1867; s and asst.-organist of above; pup R.A.M.; from 1895, prof. of or there; c. mass with orch. and orga "*Festival Evening Service*" wi orch., a symph., 3 overtures, etc.

Stegmann (stäkh'-măn), **K. Davi** Dresden, 1751—Bonn, 1826; teno cond. and dram. composer.

Stegmayer (shtäkh'-mī-ĕr), **Fd.,** Vie na, 1803—1863; conductor, singin teacher and composer.

Stehle (shtä'-lĕ), **Gv. Ed.,** b. Stei hausen, Würtemberg, Feb. 17, 183 cond. at St. Gallen Cath.; c. symp tone-picture "*Saul*," for org.

Steibelt (shtī'-bĕlt), **Daniel,** Berli 1765—St. Petersburg, 1823; a mo unvirtuous virtuoso. Under patro age of the Crown Prince, a pupil Kirnberger; early début; 1790, f vourite pianist, teacher and co poser at Paris; prod. v. succ. op "*Roméo et Juliette*" (1793). seems to have suffered from kle mania and general dishonesty, wh

Digitized by Google

with his insolence, snobbery, and his debts, forced him to leave Paris in 1797, for London, where he was equally succ.; the "*Storm Rondo*" (or the finale of his 3rd concerto "*L'Orage, précédé d'un rondeau pastoral*"), rivalling the notorious "*Battle of Prague*," by Koczwara. 1799, he toured Germany, challenging Beethoven at Vienna with disastrous results. He carried Haydn's "*Creation*" back to Paris and prod. it, 1800, with great succ., with himself as cembalist; but had to leave Paris again, remaining in London, until 1805, when he revisited Paris for 3 years; 1808 toured and settled in Petersburg; 1810, Imp. ct.-cond. and cond. of French Opera; here prod. 2 new operas, as well as earlier ones. In spite of his odious personality, his virtuosity was remarkable, and his compositions show much originality in modulation and scoring. He wrote a pop. pf.-method; c. 6 operas, 5 ballets, and much pianomus., including 50 études, many programme-pcs. of extraordinary vogue.

Stein (shtīn), (1) **Jn. Andreas,** Heidesheim, Palatinate, 1728—Augsburg, 1792; inv. "German (Viennese) pf.-action"; organist and famous pf.-maker. Succeeded by son (2) **Matthäus Andreas** (Augsburg, 1776—Vienna, 1842), who 1802 set up for himself in Vienna. (3) **Maria Anna** (or **Nanette Streicher**), Augsburg, 1769—Vienna, 1835; daughter of (1); a devoted friend of Beethoven; also a manager of the pf.-factory. Her son (4) **Jn. Bapt.** (b. Vienna, 1795), was her successor. (5) **Fr.,** Augsburg, 1781—(of consumption) Vienna, 1808; bro. of above; prominent pianist. (6) **Karoline** (née **Haar**), pianist and teacher. (7) **K. Andreas,** Vienna, 1797—1863; son and successor of (2); pupil of Förster, ct.-pf.-maker and composer. (8) **Eduard,** Kleinschirma, Saxony, 1818—Sondershausen, 1864; ct.-conductor and composer. (9) **Theodor,** b. Altona, 1819; pianist; début at 12; since 1872, pf.-prof. Petersburg Cons. (10) **Gertrude May,** b. Albany, U. S. A.; pupil C. A. White; 1891, toured with the Juch Opera Co.; prominent American contralto; 1901 m. L. A. Bailey.

Steinbach (shtīn'-bäkh), (1) **Emil,** b. Lengenrieden, Baden, Nov. 14, 1849; pupil Leipzig Cons.; 1877, cond. Mayence town-orch; c. orch. and chamber-mus., etc. (2) **Fritz,** b. Grünsfeld, Baden, June 17, 1855; bro. and pupil of above; also pupil Leipzig Cons.; won Mozart Scholarship; 1880–86, 2nd cond. at Mayence; since 1886 ct.-cond. Meiningen; pub. a septet, 'cello-sonata, songs.

Steindel (shtīn'-dĕl), (1) **Bruno,** b. Zwickau, Saxony, ca. 1864; 1st 'cello, Berlin Philh.; later in the Chicago Orch. (2) **Bruno,** b. München-Gladbach, Germany, 1890; pianist; son and pupil of mus.-dir. in that town; played in public at 6; has played since in Germany and London.

Steiner. Vide STAINER.

Steingräber (shtīn'-grāp-ĕr), **Theodor,** b. Neustadt-on-the-Orla, Jan. 25, 1830; founder of Hanover mus.-pub. firm; since 1890 in Leipzig; wrote a pf.-method under the pseud. "**Gustav Damm.**"

Stein'way & Sons, firm of pf.-makers, New York and Hamburg; founded by (1) **H. Engelhard Steinweg** (shtīn'-vākh), Wolfshagen, Harz, 1797—New York, 1871; journeyman org.-builder, Seesen, ca. 1820; he worked at night on his first piano, which combined the good points of Old English and recent German instrs.; it made immediate succ.; after the Revolution of 1848, he emigrated to New York in 1850 with four sons, (2) **Chas.,** Seesen, 1829—1865. (3) **H.,** Seesen, 1829—New York, 1865. (4) **Wm.,** Seesen, 1836—New York, 1896; (5) **Albert,** Seesen, 1840—

Digitized by Google

New York, 1877; leaving the business in charge of (6) **Theodor** (Seesen, 1825—Brunswick, 1889). Father and sons worked in different factories till 1853, when they combined as Steinway & Sons. In 1865 Theodor, who had moved to Brunswick, sold the business to the firm Grotrian, Helferich & Schulz, Theodor Steinwegs Nachfolger (i. e. "successors") (v. STEINWEG), and became a partner in the N. Y. firm, now the largest of its kind in the world.

Steinweg, Original form of "Steinway" (q. v. No. 6).

Stelzner (shtĕlts'-nĕr), Dr. **Alfred,** b. Wiesbaden; lives in Dresden; inv. the violotta and cellone, etc. (v. D.D.); they were used in the orch. of his fairy opera "*Rübezahl*" (Dresden, 1902). "He was diffident as a performer, but his compositions for the 'cello must render his name immortal, for though the list of his works only amount to 13, the originality and purity of them entitle him to rank among the very first writers. He is often called the Beethoven of the violoncello, nor can that be considered too high praise" (George Herbert).

Ste'phens, (1) Dr. **John,** d. 1780; organist Salisbury Cath.; composer. (2) **Catherine,** London, 1791 (94?)—1882; opera and concert-soprano. (3) **Chas. Edw.,** London, 1821—1892; nephew of above; pianist; teacher, organist and composer.

Sterkel (shtĕr'-kĕl), Abbé **Jn. Fz. X.,** Würzburg, 1750—Mayence, 1817; conductor, organist and composer.

Ster'ling, (1) **Antoinette,** b. Sterlingville, N. Y., Jan. 23, 1850; concert and oratorio contralto, range *e* flat—*f''* (v. PITCH, D. D.); pupil of Mme. Marchesi, Viardot-Garcia and Manuel Garcia; sang for a time in Henry Ward Beecher's Ch., at Brooklyn; from 1873, London; 1875, m. John MacKinlay. (2) **Winthrop S.,** b. Cincinnati, 1859; pupil of Coll. of Mus. and Leipzig Cons., also under R. Hoffman (comp.) and Frau Unger-Haupt (voice), later in London under Turpin, Behnke and Shakespeare; organist West London Tabernacle; from 1887, prof. Cincinnati Coll. of Mus.

Stern (shtĕrn), (1) **G. Fr. Théophile,** Strassburg, 1803—1886; organist and composer. (2) **Julius,** Breslau, 1820—Berlin, 1883; cond., teacher and composer. (3) **Margarethe** (née **Herr**), b. Dresden, Nov. 25, 1857; pianist; pupil of Karl Kragen, Liszt and Frau Schumann; 1881, she m. the poet Dr. Adolph Stern, Dresden. (4) **Leo,** b. Brighton, Engl., 1870; 'cellist; pupil of Piatti and of Klengel and Davidoff, Leipzig; first tour, 1888 (with Piatti); made succ. tours in France; 1897, America; c. 'cello pieces, etc.

Sternberg (stĕrn'-bĕrkh), **Constantin (Ivanovitch),** Edler **von,** b. St. Petersburg, July 9, 1852; pianist; pupil of Leipzig Cons., Berlin Akademie, and of Liszt; conductor various churches; from 1877, toured widely; 1880, United States; from 1890, dir. "Sternberg Sch. of Mus.," Philadelphia; c. 2 pf.-trios, "*Danses cosaques*" for vln., 'cello-fantasia, etc.

Ste'vens, (1) **Richard J. Samuel,** London, 1757—1837; organist, composer and prof. (2) **Kitty.** Vide STEPHENS (2).

Ste'venson, (1) Sir **J. Andrew,** Dublin, ca. 1762—1833; Mus. Doc.; c. Irish operas; son of (2) **John** (violinist in the State-Band at Dublin). (3) **E. Irenaeus.** Vide PRIME-STEVENSON.

Stew'art, Sir **Robt. Prescott,** Dublin, 1825—1894; organist, professor, conductor and composer.

Stiastny (**Stastný**) (sht'yăst'-nē), (1) **Bd. Wenzel,** Prague, 1760—1835; 'cellist, professor and composer. (2) **Fz. Jn.,** Prague, 1764—Mannheim, ca. 1820; bro. and pupil of above, 'cello-virtuoso and composer.

Digitized by Google

Stich (stĭkh), **Jan Václav** (or **Jn. Wenzel**) (Italianised as "**Giovanni Punto**"), Zchuzicz, Bohemia, 1748—Prague, 1803; eminent horn-virtuoso, writer and composer.

Stiehl (shtēl), (1) **H.** (**Fz. Daniel**), Lübeck, 1829—Reval, 1886; organist, conductor and dram. composer. (2) **K. Jn. Chp.**, b. Lübeck, 1826; bro. of above; organist and composer; from 1878, conductor and critic Lübeck; and mus.-custodian in the library; pub. historical works on Lübeck.

Stiehle (shtē'-lĕ), **L. Maximilian Ad.**, b. Frankfort, Aug. 19, 1850; violinist; pupil of Vieuxtemps, Hermann and Joachim; lives at Basel.

Stigelli (rightly **G. Stiegele**) (stĭ-gĕl'-lē, or shtē'-gĕ-lē), **Giorgio**, Ingstetten, 1819—at his villa n. Monza, Italy, 1868; tenor and composer.

Stimp'son, Jas., b. Lincoln, 1820; organist various churches in Engl.; prof. of mus. Blind Inst.; editor, organist and composer.

Stir'ling, Elizabeth, Greenwich, 1819—London, 1895; organist and composer.

Stobäus (shtō'-bā-oos), **Jn.**, Graudenz, W. Prussia, 1580—Königsberg, 1646; bass, conductor and composer.

Stockhausen (shtôk'-how-zĕn), (1) **Fz.**, 1792—1868; harpist and composer. His wife (2) **Margarethe** (née **Schmuck**), Gebweiler, 1803—Colmar, 1877; pupil of Cartruffo, Paris; concert-soprano; toured with her husband. (3) **Julius**, b. Paris, July 22, 1826; barytone and eminent teacher; son of above; pupil of Paris Cons. and of Manuel Garcia; succ. concert-singer; 1862–67, cond. Philh. Concerts and Singakademie, at Hamburg; 1869–70, chamber-singer at Stuttgart; 1878–79 and 1882–98, teacher of singing, Hoch Cons., Frankfort; since private teacher; pub. a Method. (4) **Fz.**, b. Gebweiler, Jan. 30, 1839; pupil of Alkan and of Leipzig Cons.; 1868–79, cond. at Strassburg; from 1871, teacher Strassburg Cons.; 1892, R. Prof.

Stojowski (stō-yôf'-shkĭ), **Sigismund**, b. Strelce, Poland, May 2, 1870; pianist; pupil of L. Zelenski at Cracow, and at Paris Cons., winning 1st prizes for pf. and comp.; studied with Paderewski; lives in Paris, as teacher; comp. pf.-concerto, suite and variations for orch., songs, pf.-pcs., etc.

Stokes, Chas., b. 1784, Engl.; organist, pianist, teacher, composer and theorist.

Stoltz, (1) **Rosine** (rightly **Victorine Nöb**) (shtôlts or nāp), Paris, Feb. 13, 1815—(?); pupil of Choron's Sch.; mezzo-soprano; 1837–47, Gr. Opéra, Paris; other stage-names "**Mme. Ternaux**," "**Mlle. Héloise**," "**Rose Niva**"; m. successively a baron and 2 princes; c. 6 songs. (2) **Therese**, Trieste, 1838?—Milan, 1902; soprano; début, La Scala, 1865; created "*Aïda*" in Italy; intimate friend of Verdi; married after 1875 and retired.

Stoltzer (shtôlts'-ĕr), **Thos.**, Silesia, ca. 1490—Ofen, 1526; ct.-conductor and composer.

Stölz(e)l (shtĕlts'-ĕl), **Gf. H.**, Grünstädtl, Saxony, 1690—Gotha, 1749; ct.-conductor and dram. composer.

Stolzenberg (shtôl'-tsĕn-bĕrkh), **Benno**, b. Königsberg, Feb. 25, 1829; tenor; pupil of Mantius and H. Dorn; début, Königsberg, 1852; dir. Danzig City Th.; teacher, Berlin; 1885, Cologne Cons.; from 1896, dir. of a vocal sch. at Berlin.

Stöpel (shtă'-pĕl), **Fz.** (**David Chp.**), Oberheldrungen, Saxony, 1794—Paris, 1836; theorist.

Sto'nard, Wm., d. 1630; organist and composer at Oxford.

Stör (shtār), **K.**, Stolberg, Harz, 1814—Weimar, 1889; violinist, cond. and dram. composer.

Sto'race, (1) **Stephen**, London, 1763—(of gout) 1796; prod. 18 stage-works; son and pupil of (2) **Stefano S.**, an Italian double-bass-player,

Digitized by Google

(3) **Anna Selina** (1766—1817), famous colorature-soprano; daughter and pupil of (2); sang in public at 8; then début, Florence, 1780; created "Susanna" in Mozart's "*Figaro*."

Storch (stôrkh), **M. Anton,** Vienna, 1813—1888; conductor and composer.

Stöwe (shtă'-vĕ), **Gv.,** Potsdam, 1835—1891; dir. and composer.

Stradella (strä-dĕl'-lä), **Alessandro,** probably Naples or Venice, ca. 1645—Genoa, after 1681 (the date of his last cantata); important Italian composer, of whom little is actually known, though he is the hero of an extraordinarily melodramatic legend of jealous nobility, paid assassins, and love pursued. In a work by Bonnet-Bourdelot (1715), it is said that his name was Stradel and being engaged to write an opera for Venice, he eloped with the mistress of a nobleman who sent paid *bravi* to assassinate him in Rome. These men were overcome by the beauty of an oratorio of his and warned him of his danger. He fled to Turin with the woman who passed for his wife, and after being followed here and there, and recovering from numerous wounds, was finally slain in Genoa. Flotow made an opera of this story, in which there is much that is incredible. S. was also credited with being a singer and poet, and a wonderful harpist. In any case, 148 of his works exist in MS. in the Modena Library, and others elsewhere, incl. 8 oratorios, many cantatas, madrigals, duets, etc. The church-aria "*Pietà, Signore,*" and the arias "*O del mio dolce ardor*" and "*Se i miei sospiri,*" are probably wrongly attributed to him. Monographs by P. Richard, "A. Stradella" (1866), and Calelane.

Stradivari (Stradivarius) (sträd-ĭ-vä'-rē, or -vä'-rĭ-oos), (1) **Antonio,** Cremona, 1649 (1650?)—Dec. 17 (18?), 1737; maker of vlns., vlas., 'cellos, etc., who established a type and proportion never improved; his tone is also supreme among vlns. (with the possible exception of those of Jos. Guarneri); he probably worked for Niccolò Amati, 1667–79; 1680, he purchased the house in which his workshop thereafter was situated; 1700–25, is his best period, but he worked to 1736; his label reads "Antonius Stradivarius Cremonensis. Fecit Anno . . . (A † S)." Of his eleven children, 2 sons, (2) **Fran.** (1671—1743) and (3) **Omobono** (1679—1742), were his assistants. Monographs, by Lombardini (1872), Fétis (1856); Wasielewski, and Riechers.

Straeten, van der. Vide VANDERSTRAETEN.

Strakosch (shträ'-kôsh), (1) **Moritz,** Lemberg, Galicia, 1825 (1830?)—Paris, Oct. 9, 1887; pianist and impresario; c. operas; teacher of Adelina, and husband of Carlotta, Patti. (2) **Max,** d. New York, 1892; bro. of above and equally famous as impresario. (3) **Phoebe;** soprano; niece of above; début in opera, Trieste, 1896; has sung at Covent Garden, Met. Op., etc.

Stratton, Geo. W., Swanzey, N. H., U. S. A.—Berlin, 1901; lived Boston as composer.

Straube (strow'-bĕ), **C.;** pupil of Riemann, Rufer, and A. Becker; 1902 organist Thomaskirche (vice C. Piatti).

Strauss (shtrows), (1) **Jos.,** Brünn, 1793—Carlsruhe, Dec. 1 (2?), 1866; violinist, mus.-director, ct.-conductor; c. operas. (2) **Jn.** (Sr.), Vienna, March 14, 1804—(of scarlet fever) Sept. 25, 1849, "The Father of the Waltz"; son of proprietor of a beer and dance-hall; conductor and composer of 152 waltzes all more or less famous. (3) **Jn.** (Jr.), Vienna, Oct. 25, 1825 — June 3, 1899; "The Waltz-King"; son of above, who opposed the mus. tastes of the three sons, for whom the mother secured secret instruction. In 1844 conduct-

Digitized by Google

or of court-balls and very succ. orch. concerts. He had c. a waltz at 6, and his later comps. eclipsed the success of those of his father, after whose death he united the two orchestras. 1862, he m. the singer Henriette Treffz (d. 1878), and later the singer Angelica Dittrich; c. 400 pcs. of dance-music; his waltzes "*The beautiful blue Danube*," "*Künstlerleben*," "*Wiener Blut*," "*The 1001 Nights*," "*Wine, Women and Song*," etc., are dance-rhapsodies whose verve and colour have deserved and won the highest praise of severe musicians. His light operas rival his waltzes in charm and succ. and incl. the v. succ. "*Die Fledermaus*" ('74). (4) **Jos.**, Vienna, April 25, 1827—July 22, 1870; bro. of above, during whose illness in 1853 he served as cond.; later formed an orch. of his own and learned the vln.; on a tour to Warsaw he was maltreated by Russian officers for whom he had refused to play, and died in the arms of his wife (whom he had m. in 1857); he c. 283 dances. (5) **Eduard**, b. Vienna, Feb. 14, 1835; bro. and succ. of Johann as cond. of the ct.-balls and orch.; took his orch. to America 1892 and 1900; c. dance-mus. (6) **Ludwig**, b. Pressburg, March 28, 1835—Cambridge, Engl., 1899; violinist. (7) **Victor von**, Royal opera conductor, Berlin, 1902. (8) **Richard**, b. Munich, June 11, 1864; composer; daring and brilliant musical adventurer; son of (8) **Fz. S.** (chamber-mus. and horn-player); studied also with W. Meyer. At 4 he c. a polka. He took a regular Gymnasium course 1874–82, and spent two years at the univ. At 17 his first symph. was prod. by Levi; his "*Serenade*" for 13 wind-instrs. had much succ. with the Meiningen orch. under von Bülow, to whom **S.** became asst., and (1885) successor as ct.-mus. dir. at Meiningen; 1886, 3rd cond. at Munich; 1889, ct.-cond. at Weimar under Lassen; 1894, cond. at the ct.-opera, Munich, also 1894, cond. Berlin Philh., and from 1898, cond. at Berlin Royal Opera. He m. the soprano, Pauline de Ahna, who created "Freihilde" in his opera "*Guntram*" (Weimar, 1894, Munich, '95). His 1-act opera "*Feuersnoth*" ("Fire-Famine"), libretto by Wolzogens, was prod. Dresden, Nov. 21, 1901, with much success. He has also cond. with great succ. in various cities. C. symph. op. 12; symphonic fantasie "*Aus Italien*," "*Wanderers Sturmlied*" (Goethe), for 6-part chorus, and full orch.; tone-poems, "*Don Juan*," op. 20; "*Macbeth*," op. 23; "*Tod und Verklärung*," op. 24, the symph. poems "*Also sprach Zarathustra*" (after Nietzsche), "*Ein Heldenleben*" (op. 40), and "*Don Quixote*"; op. 28, Orchester-Rondo "*Till Eulenspiegel's lustige Streiche*"; chamber-mus.; vln.-concerto; 5 "Stimmungsbilder" for pf.; concerto for Waldhorn; "*Enoch Arden*," melodrama for pf. and recitation, and songs. 16-part *a cappella* chorus "*Der Abend*" (1902), ballad for chorus and orch. "*Taillefer*" (1902). Biog. by Dr. Arthur Seidl (Prague).

Richard Strauss.

By James Huneker.

THAT Richard Strauss was the son of the famous horn-player, may explain his predilection for the beautiful instrument. ¶At Meiningen he met Alexander Ritter, a pupil of Wagner, and this friendship, with Von Bülow's daily coaching, decided Richard Strauss's tendency in

Digitized by Google

art. He became a composer of the future, a man of the new school. He travelled much—he went to Greece, Italy, and Egypt for incipient lung-trouble—and on "guesting" tours, on which he was received with enthusiasm, for he is a modern conductor in all the implications of the phrase. A man of good physique, Scandinavian in appearance, Strauss is widely cultured and well read in classical and modern literature. ¶In music he is a true descendant of Berlioz, Liszt, and Wagner, though early in his career he showed marked traces of a devotion to Brahms. This is more noticeable in his piano and orchestra *Burleske in D minor*, in the solo sonata and in the "*Wanderer's Sturmlied*," *opus 14*, for six-voiced chorus and orchestra. But the Richard Strauss we know to-day stands for all that is revolutionary in the art. ¶He has in his symphonic forms pushed to the verge of the sublime—or the ridiculous,—or both—the poetic programme (Vide D. D., "program music"). His "*Don Juan*," "*Macbeth*," "*Death and Transfiguration*," "*Till Eulenspiegel's Merry Pranks*," "*Thus Spake Zarathustra*," "*Don Quixote*," and "*Ein Heldenleben*" are tokens of labours almost Balzacian in their intensity. An emotional strenuousness, a marvellous mastery of the orchestral apparatus, an abnormal colour and rhythmic sense, combined with poetic feeling, bizarre, even grotesque methods of utterance, an utter defiance of formalism either classic or romantic, and a thematic invention not commensurate with his other gifts—all these qualities jumbled in amazing juxtaposition and flavoured by a powerful individuality, easily made Richard Strauss the leader of the New German School and a formidable figure in the musical arena. ¶Since his flaming utterances in "*Don Quixote*" and "*A Hero's Career*" the faith of some of his most ardent disciples has been rudely shaken. "Either retreat or madness" is the critical cry, and Strauss is not a man to be moved by prayer or assault. So we find his two new solos for barytone and orchestra, sung at the Lower Rhine Festival, June, 1900, in Aix-la-chapelle, more eccentric than ever. ¶A brilliant composer, a strikingly intellectual man, Richard Strauss to-day may be fairly called the leader of the musical Decadence. As a song-writer his various collections have met with the greatest success, for he has a happy method of welding music and poem into a perfect, if somewhat startling, whole. Form he abandons utterly, striving to capture the idea as he perceives it, in its full bloom. *Opera* 10, 15, 17, 127, 29, 32, are favourites; the newer songs are very difficult and almost cryptic in sentiment and execution. Richard Strauss is the greatest living master of the orchestra.

Streabbog. Vide GOBBAERTS.

Street (shtrāt), **G. Ernest,** b. of French parents, Vienna, 1854; pupil of Bizet and Damcke, Paris; critic there; since 1898, of "*L'Éclair*"; c. operettas, 1-act mimodrama

Digitized by Google

"*Fides*" (Op.-Com., 1894), 3-act opera "*Mignonette*," parody of Thomas's "*Mignon*" (1896), ballet, "*Scaramouche*" with Messager, 1891, etc.

Streicher (shtrī'-khĕr), (1) **Jn. Andreas,** Stuttgart, 1761—Vienna, 1833; piano-maker and professor; 1793 inv. the pf.-action which drops the hammer from above; succeeded 1832 by his son (2) **Jn. Bapt.,** 1794—1871, who was succeeded by his son (3) **Emil.**

Strelezki (strĕ-lĕt'-shkĭ), **Anton** (pen-name of a Mr. **Burnand** (?)), b. Croydon, Engl., Dec. 5, 1859; pupil of Leipzig Cons., and of Frau Schumann; c. popular songs, and pf.-pcs.

Strepponi. Vide VERDI.

Striggio (strĭd'-jō), **Ales.,** b. Mantua, ca. 1535; lutenist, composer and conductor.

Strinasacchi (strē-nä-säk'-kē), **Regina,** Ostiglia, near Mantua, 1764—1823; violinist.

Stro'gers, Nicholas, English organist and composer, 1685.

Strohmeyer (shtrō'-mī-ĕr), d. Weimar, 1845; bass.

Strong, G. Templeton, b. New York, ca. 1855; pupil of Leipzig Cons., and lives in Berlin; c. symph. "*In den Bergen*"; symph. poem "*Undine*" (op. 14); "*Gestrebt—Gewonnen—Gescheitert*"; f. orch. with vln.-obbligato; choral works with orch.; pf.-pcs., etc.

Stroud, Chas., 1705—1726; Engl. organist and composer.

Strozzi (strōd'-zē), (1) **Pietro,** b. Florence, 16th cent.; co-founder of the *stile rappresentativo* (v. PERI); set to music Caccini's "*La Mascarada degli Accecati*," 1595. (2) Abbate **Gregorio,** apostolic protonotary at Naples; composer, 1683.

Strube (shtroo'-bĕ), **Gustav,** b. Ballenstedt, Harz, March 3, 1867; violinist; pupil of his father; at 10 in Ballenstedt orch.; at 16 pupil of Leipzig Cons.; played in the Gewandhaus Orch.; later prof. at Mannheim Cons.; 1889, Boston, Mass., in Symph. Orch.; c. symph., etc.

Struck (shtrook), **Jn. Bapt.** (called **Batistin**), Florence, ca. 1680—Paris, 1755; 1st 'cellist that ever played in Paris Opéra orch.; c. operas.

Strungk (or **Strunck**) (shtroonk), **Nikolaus Adam,** Celle, Hanover, 1640—Leipzig, 1710; violinist, organist and dram. composer.

Struss (shtroos), **Fz.,** b. Hamburg, Nov. 28, 1847; violinist; pupil of Unruh, Auer, and Joachim; 1870, member Berlin ct. - orch.; 1885, "chamber-virtuoso"; 1887, ct.-Conzertmeister; also teacher Klindworth-Scharwenka Conservatorium.

Stumpf(f) (shtoompf), (1) **Jn. Chr.,** bassonist at Paris, ca. 1785; composer. (2) **K.,** b. Wiesentheid, Lower Franconia, April 21, 1848; lives in Munich; theorist.

Stuntz (shtoonts), **Jos. Hartmann,** Arlesheim, near Basel, 1793—Munich, 1859; dram. composer.

Stürmer (shtür'-mĕr), **Heinrich,** 1811—Leipzig, 1902; operatic bass.

Succo (zook'-kō), **Reinhold,** Görlitz, 1837 — Breslau, 1897; organist, teacher and composer.

Such (zookh), **Percy,** b. June 27, 1878; 'cellist; studied with Robt. Haasmanns; toured; lived in Berlin.

Sucher (zoo'-khĕr), (1) **Josef,** b. Dorbor, Hungary, Nov. 23, 1844; eminent cond.; studied singing and the vln., Vienna; pupil of Sechter (comp.); vice-cond. of the acad. Gesangverein; coach for solo singers at the ct.-opera; 1876, cond. Leipzig City Th.; 1877, m. the distinguished Wagnerian soprano, (2) **Rosa Hasselbeck** (b. Velburg, Upper Palatinate); 1878–88 they were engaged by Pollini at Hamburg; later as cond. of the Royal Opera at Berlin (retired 1899), and prima donna (retired 1898). Frau **S.** was daughter of a musician and sang small rôles at Munich and elsewhere at first; later prominent in Wagner opera,

Digitized by Google

which she sang at Bayreuth and in America.

Sudds, Wm., b. London, Engl., March 5, 1843; at 7 moved with his parents to a farm in Gouverneur, N. Y.; self-taught; a bandm. during the Civil War, and later pupil of Eugene Thayer (org.), and J. Eichberg (vln. and comp.), Boston Cons. of Music; lives in Gouverneur as teacher and pub. of various methods; c. 4 overtures, many dances, marches, church mus., etc., for pf., incl. cantata "*The Star of Bethlehem.*"

Suk (sook), **Josef**, b. Křečovic, Bohemia, Jan. 4, 1874; violinist; pupil and son-in-law of Dvôrák at Prague Cons., 1896, 2nd vln. "Bohemian String-Quartet"; c. a dramatic overture "*Winter's Tale,*" symphony in E; suite for orch. op. 16 "*Ein Märchen*" (1898), etc.

Sul'livan, Sir **Arthur Seymour**, London, May 14, 1842—Nov. 22, 1900; eminent composer of national English comic opera; v. succ. in church-mus. also; at 12 a chorister under Helmore, Chapel Royal; at 13 pub. a song; 1856, the first Mendelssohn Scholar at the R. A. M.; studied also at Leipzig Cons., etc. At 18 cond. his overture "*Lalla Rookh*"; at 20 prod. his mus. to "*The Tempest*" (Crystal Palace); at 22 his notable cantata "*Kenilworth*" (Birmingham festival); cond. of the London Philharm. (1885–87); and from 1880, the Leed's Festivals. 1876–81, principal, and prof. of comp. at the Nat. Training Sch. for Mus.; Mus. Doc. *h.c.*, Cambridge (1876), and Oxford (1879); Chev. of the Legion of Honour, 1878; grand organist to the Freemasons, 1887; knighted, 1883. C. symphony (played at the Gewandhaus, Leipzig, etc.) overtures "*In Memoriam*" (on his father's death), "*Marmion,*" "*Di ballo,*" and "*Sapphire Necklace*"; oratorios and cantatas, incl. "*The Golden Legend*" (1886); "*A Festival Te Deum*" (1872), Ode "*I Wish to Tune my Quivering Lyre,*" with orch., and succ. incid. mus. to 8 of Shakespeare's plays and others; c. much v. succ. church-mus. of all kinds. His operas include the grand opera, "*Ivanhoe*" (1891), the romantic opera, "*Rose of Persia*" (1900), neither a succ.

His chief contribution to music, was his brilliant series of truly English comic operas, with the equally brilliant librettos of W. S. Gilbert. Some of these had a world-wide succ., and "*Patience*" was a satire of equal effectiveness with Molière's "*Les Précieuses Ridicules.*" Among 16 comic operas were the following great successes: "*Cox and Box*" (1867), "*Trial by Jury*" (1875), "*H. M. S. Pinafore*" (1878), "*The Pirates of Pensance*" (1880), "*Patience*" (1881), "*Iolanthe*" (1882), "*The Mikado*" (1885), "*Ruddigore*" (1887), "*The Yeomen of the Guard*" (1888), "*The Gondoliers,*" "*Utopia (Limited)*" (1893); "*Contrabandista*" (1867, revised 1894 as "*The Chieftain*"), "*The Emerald Isle*" (1901), finished by Edw. German; libretto by Basil Hood.

Sulzer (zool'-tsĕr), (1) **Jn. G.**, Winterthur, 1719—Berlin, 1779; writer and professor. (2) **Salomon**, of Jewish parents, Hohenems, Vorarlberg, 1804—Vienna, 1890; prof. of singing and composer. (3) **Julius**, Vienna, 1834—1891; son of above; violinist and conductor, and c. operas. His sisters (4) **Marie** and (5) **Henriette** are singers.

Sun'derland, Mrs. ———, b. Brighthouse, Yorkshire, 1819; soprano; retired, 1864.

Suppé, Fz. von (fŏn-zoop'-pā), Spalato, Dalmatia, 1820—Vienna, May 22, 1895; very popular operetta-composer; pupil of Padua, Cigala, and Ferrari; at first unpaid cond. at the Josephstädter Th.; then at Pressburg and Baden and at Vienna; he c. 2 grand operas, a symph., a Missa Dalmatica, a requiem, "*L'estremo giudi-*

Digitized by Google

zio," overtures (incl. the immensely pop. "*Dichter und Bauer*," pub. for 59 combinations). Of his Singspiele, comediettas, etc., some (like "*Tannenhauser*" and "*Dinorah*") are parodies, of the others the most succ. are "*Fatinitza*" (Vienna, 1876), and "*Die Afrikareise*" (1883).

Surette (sū-rĕt'), **Thos. Whitney,** b. Concord, Massachusetts, Sept. 7, 1862; graduated Harvard, 1891; pupil there of Arthur Foote (pf.), and J. K. Paine; organist, Baltimore; then University Extension lecturer (Phila., Pa.); wrote treatises, etc.; pub. 2-act operetta "*Priscilla*" (given over 500 times), etc.

Suriano (or **Soriano**) (soo'- (or sō') rĭ-ä-nō), **Fran.,** Rome, 1549—Jan., 1620; conductor and notable composer; pupil of Nanini and Palestrina; cond. S. Maria Maggiore, and 1603, at St. Peter's, Rome.

Sur'man, Jos., 1803—1871; English tenor, conductor and composer.

Susato. Vide TYLMAN SUSATO.

Süssmayer (zūs'-mī-ĕr), **Fz. X.,** Steyr, Upper Austria, 1766—Vienna, 1803; conductor and dram. composer.

Svendsen (svĕnt'-zĕn), (1) **Oluf,** Christiania, 1832—London, 1888; flutist. (2) **Johan (Severin),** b. Christiania, Sept. 30, 1840; important, though eclectic composer; son of a bandm.; at 11 c. vln.-pcs.; at 15 enlisted in the army and was soon bandm., and played flute, clarinet, and vln.; with a stipend from Charles XV., he studied vln.; at 23 he became pupil of David and Hauptmann, Richter, and Reinecke, Leipzig Cons.; toured 1868–69, in Musard's orch.; and at the Odéon, Paris; 1869, Leipzig; 1871, m. an American in New York; 1872–77, and 1880–83, cond. Christiania Mus. Assoc.; 1883, ct.-cond. at Copenhagen; from 1896, cond. Royal Th. there. C. 2 symphonies, overture to Björnson's "*Sigurd Slembe*"; "*Romeo and Juliet*," funeral march for Charles XV., coronation march (for Oscar II.), wedding-cantata, etc., with orch.; op. 16, "*Carnaval des artistes norvégiens*," humorous march; 4 "*Norwegian Rhapsodies*" for orch.; vln. and 'cello concertos, chamber-music and songs, etc.

Swan, Timothy, Worcester, Mass., 1758—Northfield, 1842; teacher and composer.

Sweelinck (or **Swelinck,** the best 2 of the 7 spellings) (svā'-lĭnk), (1) **Jan Pieter** (called **Jan Pieterszoon**), Amsterdam, 1562—Oct. 16, 1621; chief of Dutch organists. Son and (1577–81) successor, probably also pupil, of (2) **Pieter** (d. 1573), who had won pre-eminence as the org.-virtuoso and teacher of his own time; (1) was the first to employ the pedal in a real fugal part, and originated the org.-fugue.

Sweet'hand, W., org.-builder, Bath, Engl., 19th cent.

Swert, Jules de. Vide DESWERT.

Swieten (svē'-tĕn), **Gf.,** Baron **von,** 1734—Vienna, 1803; eminent patron, but unimportant composer, of music; c. 6 symphs.

Swinnerton, Heap. Vide HEAP.

Swoboda (svō-bō'-dä), **August,** d. 1901; teacher in Vienna; pub. text-books (1826–32).

Sylva (sēl'-vä), **Eloi,** b. Geeraerdsbergen, Belgium, Nov. 29, 1847; noted tenor; studied Brussels Cons., and with Duprez; début, Nantes; sang 7 years Paris Opéra, then in Russia, England and America; 1889 Berlin.

Sympson. Vide SIMPSON.

Szalit (shä'-lēt), **Paula;** b. 1886 (?); pianist; pupil of Leschetizki.

Szarvady. Vide CLAUSZ-SZARVADY.

Székely (shā'-kĕ-lē), **Imre (Emeric),** b. Malyfalva, Hungary, May 8, 1823; pianist; studied in Pesth; toured 1846; from 1852 teacher Pesth; c. Hungarian fantasias on national airs; pf.-concertos, etc.

Szumowska (shoo-môf'-shkä), **Antoinette,** b. Lublin, Poland, Feb. 22,

Digitized by Google

1868; pianist; pupil of Strobel and Michalowski at Warsaw, and of Paderewski at Paris; has played with great succ. at London, Paris, New York, Boston, etc.; m. Joseph Adamowski; lives in Boston.

Szymanowska (shĕ-mä-nôf'-shkä), **Maria** (née **Wolowska**), Poland, 1790—(of cholera), Petersburg, 1831; pianist; pupil of Field at Moscow; ct.-pianist at Petersburg; Goethe was infatuated with her and she with him; c. 24 mazurkas, etc.

T

Tabourot (tă-boo-rō), **Jean,** Dijon, 1519—Langres, 1595 (?); a priest and writer under the pseud. "**Thoinot Arbeau.**"

Tacchinardi (täk-kĭ-när'-dē), (1) **Nicola,** Florence, 1772—1859; at 17 a violinist; later a tenor of greatest European popularity, even singing "Don Giovanni" (transposed) with succ., though he was hideous and a hunchback. His daughter (2) **Fanny Tacchinardi-Persiani** (v. PERSIANI). His daughter (3) **Elisa** was a pianist.

Tadolini (tä-dō-lē'-nē), (1) **Giov.,** Bologna, 1793—1872; dram. composer; m. (2) **Eugenia Savorini** (b. Forli, 1809), a singer.

Taffenel (täf'-fŭ-nĕl), **Claude Paul,** b. Bordeaux, Sept. 16, 1844; flutist, pupil of Dorns (flute) and Reber (comp.); 3rd cond. Grand Opéra, Paris; 1892, dir. Paris Cons. concerts—resigned, 1901; 1893, prof. of flute there.

Tag (täkh), **Chr. Gotthilf,** Bayerfeld, Saxony, 1735—Niederzwonitz, 1811; composer.

Tagliafico (täl-yä-fē'-kō), (1) **Jos. Dieudonné,** b. Toulon, Jan. 1, 1821; operatic singer and stage-manager in London; married (2) ——**Cottis,** a singer.

Tagliana (täl-yä'-nä), **Emilia,** b. Milan, 1854; pupil of the Cons. there, also of Lamperti; colorature-soprano in various cities; 1873–77, Vienna; pupil of Hans Richter; 1881–82, chamber-singer, Berlin.

Täglichsbeck (täkh'-lĭkhs-bĕk), **Thos.,** Ansbach, 1799—Baden-Baden, 1867; violinist, conductor and dram. composer.

Taglioni (täl-yō'-nē), **Fdo.,** b. Naples, Sept. 14, 1810; son of the famous ballet-master **Salvatore T.** (1790—1868). 1842–49, cond. at Laziano; till 1852, leader San Carlo Th., Naples; editor and conductor; founded a sch. for choral singing; pub. pamphlets and sacred songs.

Talexy (tă-lĕx-ē), **Adrien,** Paris, 1820—1881; pf.-teacher and composer.

Tal(l)ys (or **Tallis**), **Thos.,** ca. (1520–29)—London, Nov. 23, 1585; an early English composer whose remarkable contrapuntal ability and harmonic richness place him close to Palestrina. His training is not known; 1540, he ceased to be organist at Waltham Abbey and joined the Chapel Royal; he was co-organist with Byrd and shared his monopoly of mus.-paper and printing; he c. notable church mus. for both Catholic and English services, also a song in 40 parts, etc.

Tamagno (tä-män'-yō), **Fran.,** b. Turin, 1851; robust tenor; début, Palermo; sang with great succ. at La Scala, Milan, 1880. Has sung throughout Europe and in both Americas. 1887, he created Verdi's "Otello."

Tamaro (tä-mä'-rō), **Josef,** Barcelona, 1824—New York, March 3, 1902; noted tenor; pupil of Lamperti; from 1876 teacher in America.

Tam'berlik, Enrico, Rome, 1820—Paris, 1889; famous tenor; pupil of Borgna and Guglielmi; début, Naples, 1841; he had a powerful high c'''.

Tamburini (täm-boo-rē'-nē), **A.,** Faenza, March 28, 1800—Nice, Nov. 9, 1876. Next to Lablache, perhaps the most succ. of male singers; a lyric bass with compass of 2 octaves;

Digitized by Google

the son and pupil of a bandm. A horn-player first, then pupil of Boni and Asioli; début, Centi, 1818.

Tanaka (tä-nä'-kä), **Shohé,** Japanese theorist; pupil of Spitta; inv. the enharmonium with just intonation.

Tanejeff (tä'-nä-yĕf), **Sergei,** b. Russia, Nov. 13, 1856; pupil of N. Rubinstein and Tchaikowski; prof. of theory and comp. Moscow Cons.; prod. 3-act opera "*Oresteia*" (St. Petersburg, 1895).

Tansur (tăn'-sŭr), **Wm.,** Dunchurch or Barnes? ca. 1700—St. Neots, 1783; organist, teacher, writer and composer.

Tappert (tăp'-pĕrt), **Wm.,** b. Ober-Thomaswaldau, Silesia, Feb. 19, 1830; important theorist; a schoolmaster, then 1856, studied with Dehn theory; Kullak's Acad.; lived in Berlin from 1866 as a writer, editor and composer.

Tarchi (tär'-kē), **Angelo,** Naples, 1760—Paris, 1814; dramatic composer.

Tarditi (tär-dē'-tē), **Orazio,** d. after 1670; from 1648, maestro Faenza Cath.; composer.

Tartini (tär-tē'-nē), **Giuseppe,** Pirano, Istria, April 8, 1692—Padua, Feb. 16, 1770; eminent violinist, composer and scientist; at first he studied for the priesthood at his father's wish; then law, finally mus.; apparently self-taught as a violinist. A charge of abduction, due to his secret marriage with a niece of Cardinal Cornaro, led him to take refuge in the Franciscan monastery at Assisi, where for two years he practiced the vln. and studied comp. After a reconciliation he returned to Padua. Later he heard the violinist Veracini at Venice, and sending his wife to relations, retired to Ancona for further study. 1714, he discovered the combinational tones (v. D. D., "RESULTANT") and utilised them in perfecting intonation; 1721, solo-violinist and cond. at St. Antonio, Padua; 1723–25, chamber-mus. to Count Kinsky, Prague; 1728, founded a vln.-school at Padua; pub. treatises on harm. and acoustics; c. over 200 vln.-concertos, 50 sonatas with bass, etc., incl. the famous, posthumous "*Il Trillo del Diavolo*," an effort to reproduce a sonata played to him by the devil in a dream. Biog. Fanzago (Padua, 1770); J. A. Hiller (1784), Fayolle (1810).

Tasca (täs'-kä), **P. Ant.,** neo-Italian; c. opera "*A Santa Lucia*," succ. in Germany, 1902.

Taskin (täs-kăn), (1) **Pascal,** Theux (Liège), 1723—Paris, 1795; celebrated instr.-maker in Paris; introd. the piano-pedal worked by the foot instead of the knee; inv. leather tangents for clavichord, the armandine, etc. (2) **Jos. Pascal,** 1750—1829; nephew of above; keeper of the King's Instruments. (3) **H. Jos.,** Versailles, 1779—Paris, 1852; son of above; organist. (4) **(Émile) Alex.,** Paris, 1853—1897; grandson of (3); barytone.

Taubert (tow'-bĕrt), (1) **(K. Gf.) Wm.,** Berlin, 1811—1891; noted pianist and composer of operas, incid. mus. to Shakespeare, etc.; pupil of Neidthardt, Berger and Klein; ct.-cond. at Berlin. (2) **Otto,** b. Naumburg-on-Saale, June 26, 1833; pupil of O. Claudius and "prefect" of the cath.-choir; 1863, prof., cantor and cond. at Torgau; pub. treatises; composer. (3) **Ernst Eduard,** b. Regenwalde, Pomerania, Sept. 25, 1838; studied at the Stern Cons., Berlin; Prof., 1898; pub. chamber-mus., etc.

Taudou (tō-doo), **A. (Antonin Barthélémy),** b. Perpignan, France, Aug. 24, 1846; violinist; pupil of Paris Cons., winning Grand prix de Rome, 1889; member of the Opéra-orch.; from 1883, prof. of harm. at the Cons.; c. vln.-concerto, etc.

Tausch (towsh), (1) **Fz.,** Heidelberg, 1762—Berlin, 1817; clarinettist and composer. (2) **Julius,** Dessau, 1827—Bonn, 1895; pianist, conductor, composer and writer.

Digitized by Google

Tausig (tow'-zĭkh), (1) **Aloys,** 1820—1885; pianist and composer, pupil of Thalberg. (2) **Karl,** Warsaw, Nov. 4, 1841—(of typhoid fever), Leipzig, July, 1871; remarkable piano-virtuoso; son and pupil of above; and of Liszt; début, Berlin, 1858; lived Dresden and Vienna as notable cond.; 1865 founded a sch. at Berlin; c. brilliant exercises, transcriptions, etc.

Tauwitz (tow'-vĭts), **Eduard,** Glatz, Silesia, 1812—Prague, 1894; conductor; c. more than 1,000 comps. incl. 3 operas.

Tavecchia (tä-vĕk'-kĭ-ä), **Luigi;** notable buffo; début in concert Milan; in opera at La Scala; has sung in Europe and America.

Tav'erner, (1) **John,** d. Boston, England; organist and composer at Oxford, 1530. (2) Rev. **J.,** d. Stoke Newington, 1638; organist and composer.

Tayber. Vide TEYBER.

Tay'lor, (1) **Edw.,** Norwich, Engl., 1784—Brentwood, 1863; bass, conductor, critic, lecturer and writer. (2) **Franklin,** b. Birmingham, Engl., Feb. 5, 1843; pianist and teacher; pupil of C. Flavell (pf.) and T. Redsmore (org.); also of Leipzig Cons.; 1876–82, prof. Nat. Training Sch., and from 1883, at the R. C. M.; Pres. of Acad. for the Higher Development of pf.-playing; writer and translator.

Tchaïkovsky (or **Tschaïkowski,** etc.) (tshă-ē-kôf'-shkĭ), **Peter Iljitch,** Wotinsk, in the Government of Wiätka, Dec. 25, 1840—(of cholera) Petersburg, Nov. 6, 1893; eminent Russian composer. Studied law, and entered the government civil service; did not take up mus. seriously till 22; then entered the newly founded Petersburg Cons., under Zaremba and A. Rubinstein, 1865, winning a prize medal for Schiller's ode "*An die Freude*" (also used in Beethoven's 9th symph.); 1866–77, instructor of harm. there; then lived Petersburg, Italy, Switzerland, as composer. He visited England and appeared at Phil. Concerts, 1888 and '89; visited New York for the dedication of the new Carnegie Music Hall, and cond. his own compositions. 1893, Mus. Doc. *h.c.*, Cambridge. Writer, and translator of harm. text-books. C. 11 Russian operas, incl. "*The Voyevode*" (Moscow, 1869), "*Opritchnnyk*" (Petersb., 1874), "*Vakula, the Smith*" (Petersb., 1876); "*Jevgenjie Onegin*"; 1879, "*Eugene Onegin,*" in German (Hamburg, 1892), and posthumous "*Pique Dame*" (Vienna ct.-th., 1902); 3 ballets, "*Le Lac des Cygnes*" (op. 20), "*La Belle au Bois Dormant*" (1890), and "*Le Casse-Noisette*" (op. 71); a coronation cantata with orch.; 2 masses; 6 symphs., incl. No. 6 in B minor, the famous "*Pathétique*"; 7 symph. poems, "*The Tempest,*" "*Francesca da Rimini,*" "*Manfred,*" "*Romeo and Juliet*" (a fantasy-overture); "*Hamlet,*" "*Fatum,*" and "*Le Voyevode*" (symph. ballad); 4 orch. suites incl. "Mozartiana;" 3 overtures "*1812*" (op. 49), "*Triomphale*" on the Danish natl. hymn; "*L'Orage*"; "Marche slave," coronation march; 3 pf.-concertos; a pf.-fantasia with orch.; vln.-concerto; capriccio for 'cello with orch.; string-sextet "*Souvenir de Florence,*" 3 string-quartets, a pf.-trio, pieces for vln. and 'cello; and pf.-pcs., incl. "*Souvenir de Hapsal,*" sonata "*The Seasons,*" 12 characteristic pcs., "*Kinder Album*"; 6 duets, Russian songs, etc. Also pub. a harmony; his "*Erinnerungen*" and translations of Gevaert, etc.

Digitized by Google

Tschaikowsky.

By Ernest Newman.

HALF French in his ancestry, Tschaikowsky's prenatal influences were a blend of East and West. While Westerns regard him as typically Russian, his compatriots think him less "native" than other Russian composers. Like most Slavs, he drew sustenance more from France than Germany. Brahms he thought dull; Wagner he never really understood. He loved music, he said, that came from the heart, that expressed "a deep humanity," like Grieg's. To the delicate brain and nerves of the modern man he added the long-accumulated eruptive passions of his race. He takes the language made by the great Germans, and uses it to express the complex pessimism of another culture. The colour of life in his music ranges from pale grey to intense black, with here and there a note of angry scarlet tearing through the mass of cloud. Almost all his work, like Tourgenieff's, lies within the one scale of emotions; but from relatively few elements he evokes an infinite variety and complexity. In his songs, for example, though melancholy is the dominant note of nine out of ten, each paints a different shade of the generic mood. ¶ More interested in personal, dramatic emotion than in music of abstract beauty, he worked his way through and beyond the ordinary symphonic form, to the symphony with a human significance or the symphonic poem pure and simple. His phrases, scoring his general conceptions, are vital, emotional, intimate. Music, he held, must always interest in the first place; and so he avoids the cold displays of technical artifice which Brahms, for example, so often gives us, preferring rather to repeat the old matter with variations of ornamentation. ¶ His real contribution to the history of music, apart from the general beauty and expressiveness of his work, is the modification of the symphonic form in obedience to a poetic idea. He takes up the suggestions bequeathed by Berlioz and Liszt, and turns them into accomplished realities.

Tebaldini (tā-bäl-dē'-nē), **Giovanni**, b. Brescia, 1864 (?); pupil of Paolo Chimeri; at 15 organist of Brescia Cath., and chorusm. Guillaume Th.; later studied at Milan Cons.; expelled 1886 for criticising a mass written by a prof.; after wandering as organist and journalist, studied at Ratisbon; maestro, "Schola Cantorum," San Marco, Venice; 1894, maestro, Padua Cath.; 1897, dir. Parma Cons.; wrote org.-method (v. Bossi); c. opera "*Fantasia Araba*," "*Messa funèbre*" with Bossi, etc.

Tedesca (tā-dĕs'-kä), **Fernanda**, near Baltimore, U. S. A., 1860—August, 1885; violinist.

Tedesco (tā'-dĕs'-kō), **Ignaz (Amadeus)**, Prague, 1817—Odessa, Nov. 13, 1882; brilliant pianist ("the Hannibal of octaves"); composer.

Telemann (tā'-lĕ-măn), (1) **G. Philipp**, Magdeburg, March 14, 1681—Hamburg, July 23, 1767; mainly self-

Digitized by Google

taught; conductor; 1709, ct.-cond.; he overshadowed J. S. Bach in contemporary esteem and was one of the most prolific and facile composers ever known; c. opera; autobiog., 1731. (2) **G. Michael,** Plon, Holstein, 1748—Riga, 1831; grandson of above; cantor, theorist and comp.

Telle (tĕl'-lĕ), **K.,** 1826—Klosterneuburg, 1895; ballet-composer.

Tel'ford. Vide FRANCIS BOOTT.

Tel'lefsen, Thos. Dyke Acland, Trondheim, Norway, 1823—Paris, 1874; pianist and composer.

Tem'ple, Hope, b. 19th cent. of English parents, Dublin; pupil of J. F. Barnett, and E. Silas, London, and of A. Messager, whom she m.; c. operetta "*The Wooden Spoon,*" and numerous pop. songs.

Tem'pleton, J., Riccarton, Scotland, 1802—New Hampton, near London, 1886; tenor.

Tenaglia (tā-nāl'-yă), **Anton Fran.,** b. Florence; conductor at Rome; c. the first known opera using an aria da capo, "*Clearco,*" 1661.

Ten Brink. Vide BRINK, TEN.

Tenducci (ten-doot'-chē), **Giusto F.,** b. Sienna, 1836; famous male operatic soprano.

Ten Kate. Vide KATE TEN.

Ternina (tăr-nē'-nă), **Milka,** b. Begisše, Croatia, Dec. 19, 1864; notable dramatic soprano; studied with Gänsbacher; début Leipzig, 1883; then sang Graz and Bremen; 1890 Munich, named "court-singer"; sang in Bayreuth and in America from 1899.

Terpan'der, b. Antissa, Lesbos, 7th cent. B.C.; called the "Father of Greek music."

Terradellas (Terradeglias) (tĕr-ră-dĕl'-läs or dāl'-yäs), **Domingo (Domenico),** Barcelona, Spain (baptised, Feb. 13, 1711)—Rome, 1751; dram. composer.

Terschak (tĕr'-shăk), **Ad.,** Prague, April 21, 1832—1901; flutist; pupil of Zierer, Vienna Cons.; toured; c. flute-pcs.

Terziani (tĕr-tsĭ-ä'-nē), **Eugenio,** Rome, 1825—1889; prof., conductor and dram. composer.

Teschner (tĕsh'-nĕr), **Gv. Wm.,** Magdeburg, 1800—Dresden, 1883; teacher, composer and editor.

Tesi-Tramontini (tä'-zē-trä-môn-tē'-nē), **Vittoria,** Florence, ca. 1695—Vienna, 1775; famous contralto.

Tessarin (tĕs'-sä-rēn), **Fran.,** b. Venice, Dec. 3, 1820; pianist and teacher; pupil of A. Fanno and G. B. Ferrari; c. opera "*L'Ultimo Abencerragio*" (Venice, 1858); a cantata, etc.

Tessarini (tĕs-sä-rē'-nē), **Carlo,** b. Rimini, 1690; famous violinist, writer and composer.

Testori (tĕs-tō'-rē), (1) **Carlo Gin.,** vln.-maker at Milan, ca. 1687—1754, with his sons (2) **Carlo A.** and (3) **Paolo A.**

Teyber (or **Tayber**) (tī'-bĕr), (1) **Anton,** Vienna, 1754—1822; conductor, cembalist and composer. (2) **Fz.,** Vienna, 1756—1810; bro. of above; organist and dram. composer.

Thadewaldt (tä'-dĕ-vält), **Hermann,** b. Bodenhagen, Pomerania, April 8, 1827; 1850–51, bandm. at Düsseldorf; 1893–95, cond. at Dieppe; 1857 at Berlin.

Thalberg (täl'-bĕrkh), **Sigismund,** Geneva, Jan. 7, 1812—Naples, April 27, 1871; famous piano-virtuoso and composer. "Being the son of Prince Dietrichstein, who had many wives without being married, **T.** had several brothers of different family names" (Grove). His mother was the Baroness von Wetzlar. Both of the parents took the greatest interest in his education. He was intended for a diplomatic career, but after his succ. as a pianist at 14, gave himself up to mus. He had some tuition from Hummel (pf.) and Sechter (comp.), but chiefly from Mittag, a bassoonist. At 16 three florid compositions appeared; at 18 a pf.-concerto. The same year he toured Germany with much succ. 1834, ct.-pianist at Vien-

Digitized by Google

na; 1835, he conquered Paris, and later the rest of Europe. 1843, he m. Mme. Boucher, daughter of Lablache; 1851, his first opera "*Florida*," failed in London, and 1855, "*Cristina di Svezia*" failed in Vienna. He then toured Brazil (1855), and 1856, United States; retiring in 1858 to his villa at Posilippo, near Naples. 1862, Paris and London; 1863, second Brazilian tour; 1864, retired again. He was remarkable for his legato effects and for the singing-tone, Liszt saying "Thalberg is the only artist who can play the violin on the keyboard." He originated the subsequently abused scheme of dividing a central melody between the two thumbs, and enveloping it in arpeggiated ornament. His comps. include many florid transcriptions of opera-tunes, also a grand concerto, 6 nocturnes, "*La Cadence*," and "*Marche funèbre variée*," etc.

Thal'lon, Robt., b. Liverpool, March 18, 1852; taken to New York at 2; studied in Stuttgart, Leipzig, Paris, and Florence; lives in Brooklyn, N. Y., as organist and mus.-teacher.

Thayer (thā'-ĕr), (1) **Alex. Wheelock**, South Natick, Mass., Oct. 22, 1817—Trieste, July 15, 1897; graduated Harvard, 1843; was librarian there for some years; 1849 went to Europe and began materials for life of Beethoven; 1862, America as journalist; 1854 returned to Germany and frequently afterwards as his means permitted; 1862, U. S. consular agent at Vienna; later, till death, consul at Trieste; besides many articles he wrote a great but unfinished life of Beethoven; though written in English it has been pub. only in a German trans. by H. Deiters, in 3 vols. (Berlin, 1866–1879). Though incomplete, his biog. of Beethoven is his monument. (2) **(Whitney) Eugene**, Mendon, Mass., 1838—Burlington, Vermont, 1889; organist, editor, lecturer and composer. (3) **Arthur Wilder**, b. Dedham, Mass., Aug. 26, 1857; pupil of Guilmette and Adams (singing), Chadwick and Zerrahn; cond. choral societies in Lowell, Worcester, etc.; 1882 at Dedham, 1885 at Milton; then mus.-dir. Eliot Ch., Newton; c. part-songs, etc.

Theile (tī'-lĕ), **Jn.**, Naumburg, 1646—1724; conductor and composer.

Theo'deri'cus, Sixtus. Vide DIETRICH.

Thern (tărn), (1) **Karl (Karolý)**, Iglo, Upper Hungary, 1817—Vienna, 1886; conductor, professor and dram. composer. His sons and pf.-pupils (also pupils of Moscheles and Reinecke), (2) **Willi** (b. Ofen, June 22, 1847), and (3) **Louis** (b. Pesth, Dec. 18, 1848), were teachers.

Thibaud (tē'-bō), (1) **Jos.**, b. Bordeaux, Jan. 25, 1875; pianist; pupil of L. Diémer, Paris Cons., taking 1st prize for pf.-playing, 1892; 1895–96, accompanied Marsick to America. (2) **Jacques**, b. 1880; French pianist.

Thibaut IV. (tē-bō-kătr), King of Navarre; Troyes, 1201—Pamplona, 1253; composer.

Thibaut (tē'-bowt), **Anton Fr. Justus**, Hameln, 1774 — Heidelberg, 1840; professor and writer.

Thiele (tē'-lĕ), (1) **Ed.**, b. Dessau, Nov. 21, 1812; mus.-dir. at Kothen, organist and prof. at the Seminary; 1855, Dessau; 1860, Hofkapellmeister; c. a mass, etc. (2) **K. L.**, Harzgerode, near Bernburg, 1816—Berlin, 1848; organist and composer.

Thieme (called **Thiémé**) (tē'-mĕ, or t'yā'-mā), **Fr.**, Germany (?)—Bonn, 1802; publisher of text-books, and composer.

Thierfelder (tēr'-fĕlt-ĕr), Dr. **Albert (Wm.)**, b. Mühlhausen, April 30, 1846; pupil of Leipzig Univ. and Dr. Phil.; studied with Hauptmann, Richter and Paul; cond. various cities; from 1887 mus.-dir. and prof. Rostock Univ.; writer of important treatises; prod. 5 operas, incl. succ. "*Der Heirathstein*" (text and music) (Rostock, 1898), "*Zlatorog*," and

Digitized by Google

"*Frau Holde*," for soli, chorus, and orch., and 2 symphs., etc.

Thieriot (tē'-rĭ-ôt), (1) **Paul Emil,** Leipzig, 1780—Wiesbaden, 1831; violinist. (2) **Fd.,** b. Hamburg, April 7, 1838; pupil of E. Marxsen, and Rheinberger; mus.-dir. at Hamburg, Leipzig, and Glogau; lives in Hamburg; c. symph. fantasy "*Loch Lamond*," vln.-concerto, etc.

Thillon (tē-yôṅ), **Anna** (née **Hunt**), b. London, 1819; very succ. soprano; pupil of Bordogni, Tadolini, and Thillon, marrying the last named at 15; début, Paris, 1838; 1844, Auber's "*Crown Diamonds*" was written for her; 1850–54, in America, the first to produce opera in San Francisco; retired 1867 to Torquay.

Thimus (tē'-moos), **Albert,** Freiherr **von,** Cologne, 1806—1846; writer.

Thirl'wall, (1) **J. Wade,** Shilbottle, Northumbria, 1809—1875; critic, conductor and composer. (2) **Annie,** daughter of above; soprano.

Thoinan, E. Vide ROQUET.

Thoma (tō'-mä), **Rudolf,** b. Lehsewitz, near Steinau-on-Oder, Feb. 22, 1829; pupil of R. Inst. for Church-mus., Berlin; 1857, cantor, Hirschberg, then Breslau, 1870, "R. Music Dir."; founder of a singing-soc., dir. of a sch.; c. 2 operas, 2 oratorios, etc.

Thomas (tō'-mäs), **Chr. Gf.,** Wehrsdorf. near Bautzen, 1748—Leipzig, 1806; writer.

Thomas (tō-mäs) **(Chas. Louis), Ambroise,** Metz, Aug. 5, 1811—Paris, Feb. 12, 1896; pupil of Paris Cons.; winning 1st pf.-prize, 1829; harm., 1830; Grand prix de Rome (1832), with cantata "*Hermann et Ketty*." After 3 years in Italy, returned to Paris, and up to 1843, prod. nine stage-pcs., at the Opéra and Op.-Com. with fair succ. The failure of the last was retrieved after a silence of 5 years by "*Le Cid*" (1849), "*Le Songe d'Une Nuit d'Été*" (1850, both at the Op.-Com.). 1851 elected to the Académie. The next 6 operas were only moderately succ.; but "*Mignon*" (Op.-Com., 1866) made a world-wide succ. and "*Hamlet*" (Opéra, 1868) a lasting succ. in Paris, where it is still sung. "*Gille et Gillotin*" (1874), "*Françoise de Rimini*" (1882), and the ballet, "*La Tempête*" (Opéra, 1889), were his last dram. works; 1871, dir. of the Cons.; 1845, Chev.; 1858, Officier; 1868, Commander of the Legion of Honour. C. also cantatas; messe solennelle (Nôtre-Dame, 1865); many excellent "chœurs orphéoniques" (3-part male choruses), etc.

Thomas (tăm'-ŭs), (1) **J.,** b. **Brigend,** Glamorganshire, March 1, 1826; 1861 made "Pencerdd Gwalia," *i.e.*, Chief Bard of Wales; pupil at the R. A. M.; 1851, harpist, R. It. Opera; toured Europe, 1852–62 played at the Gewandhaus, etc. 1862, cond. of the first annual concert of Welsh mus., with a chorus of 400, and 20 harps; 1871, harpist to the Queen; leader in the Eisteddfodau, and harp-prof. R. C. M. C. dram. cantata "*Llewelyn*" (1863); a Welsh scene "*The Bride of Neath Valley*" (1866); patriotic songs, with harp; 2 harp-concertos, etc. (2) **Lewis Wm.,** Bath, April, 1826—London, 1896; concert-bass, editor and critic. His sons are: (3) **W. Henry** (b. Bath, May 8, 1848), prof. of singing, Guildhall and R. A. M.; and (4) **Frank L.,** conductor and organist at Bromley. (5) **Harold,** b. Cheltenham, July 8, 1834; pianist; pupil of Sterndale Bennet, C. Potter, and Blagrove; début 1850; pf.-prof. R. A. M. and Guildhall Sch., London; c. overtures, etc. (6) **Theodor(e),** b. Esens, East Friesland, Oct. 11, 1835; eminent cond., educator and stimulator of mus. taste in America; son and pupil of a violinist; at 6 played in public; at 10 was brought to New York, where he soon entered an orch.; 1851, toured as soloist, later with Jenny Lind, Grisi, etc.; 1855, began the **Mason** and

Digitized by Google

Thomas Soirées (with Dr. Wm. Mason); 1864–69 cond. "Symph. Soirées"; 1869 made concert-tour with an orch. of 54; 1876 at Philadelphia Centennial with ill-succ. leading to disbandment; 1878–80, pres. Cincinnati Coll. of Mus.; 1880, cond. New York, Philh. Orch.; from 1888, dir. Chicago Cons., also cond. Chicago Orch. (7) **Arthur Goring,** Ralton Park, near Eastbourne, Sussex, Nov. 21, 1850—London, March 20, 1892; took up music at 24 and studied with Émile Durand, later with Sullivan and Prout R. A. M., London, winning Lucas Prize, 1879; lived in London. C. 2 operas, v. succ. "*Esmeralda*" (Drury Lane, 1883, New York, 1900); "*Nadeshda*" (1885); "*The Golden Web*" (score finished by Waddington, Liverpool, 1893); a choral ode, "*The Sun Worshippers*" (Norwich, 1881), v. succ. cantata, "*The Swan and the Skylark*" (Birmingham, 1894, instrumented by C. V. Stanford); psalm with orchestra (1878); 3 vocal scenes, "*Hero and Leander*" (1880), etc.

Thomas Aqui'nas (Saint Thomas of Aquino), Rocca Sicca, near Aquino, Italy, 1225 (27?)—Fossa Nuova, near Terracina, 1274; famed theologian and philosopher; he c. a notable communion service.

Thomé (tō-mā), **Francis** (rightly **François Luc. Jos.**), b. Port Louis, Mauritius, Oct. 18, 1850; pupil of Marmontel (pf.), and Duprato (theory), Paris Cons.; lives in Paris as teacher and critic; c. "*Roméo et Juliette*" (1890); a mystery, "*L'Enfant Jésus*" (1891); symph. ode "*Hymne à la Nuit*" and many pop. songs and pf.-pcs.

Thomson (tăm'-sŭn), (1) **Geo.,** Limekilns, Fife, 1757—Leith, 1851; notable coll. and pub. of Scotch, Welsh and Irish melodies, to which he had special instrumental accompaniments written by Beethoven, Pleyel, etc. (2) **J.,** Sproutson, Roxburgh, 1805—Edinburgh, 1841; conductor and dram. composer.

Thomson (tôn-sôn), **César,** b. Liège, March 17, 1857; notable violinist; from 7 pupil of Liège Cons.; at 11, winning the gold medal; then pupil of Vieuxtemps, Léonard, Wieniawski and Massart; 1873–83, chamber-mus. to Baron von Derwies at Lugano, and a member of Bilse's orch., Berlin; 1883–97, teacher at Liège Cons.; 1898, vln.-prof. Brussels Cons. (vice Isaye); has toured widely; 1894, United States.

Thorndike, Herbert Elliot, b. Liverpool, April 7, 1851; concert-bass; début, Cambridge, 1878; 1887, Drury Lane.

Thorne (thôrn), (1) **Edw. H.,** b. Cranborne, Dorset, May 9, 1834; pianist and org.; chorister under Elvey; organist various churches; from 1891, at St. Anne's, Soho, London; cond. St. Anne's Choral and Orch'l Soc. C. Psalm 57, with orch. (1884); Magnificat and Nunc dimittis with orch. and organ; an overture; "*Sonata elegia*" for pf. (2) **Thos. Pearsall,** American composer of comic operas, "*Leandro*" (New York, 1898), etc.

Thuille (too-ē'-lĕ), **L. (Wm. Ands. M.),** b. Bozen, Tyrol, Nov. 30, 1861; pupil of Jos. Pembaur (pf., cpt.), at Innsbruck; Baermann (pf.) and Rheinberger (comp.) Munich Mus.-Sch.; from 1883, teacher of pf. and theory there; also cond. "*Liederhort*"; 1891, R. Prof. of Mus.; c. succ. opera "*Theuerdank*" (Munich, 1897, Luitpold Prize), opera "*Lobetanz*" (Carlsruhe and Berlin, 1898); "*Romantic*" overture, sextet for piano and wind, sonatas, etc.

Thun'der, H. G., near Dublin, 1832—New York, 1891; pianist, organist and composer.

Thürlings (tür'-lĭngks), **Ad.,** since 1877, prof. of Old-Catholic theology at Bonn; Dr. Phil., Munich, with dissertation, "*Die beiden Tongeschlechter und die neuere mus. Theo-*

Digitized by Google

rie" (1877) (advocating harmonic dualism).

Thru'nam, Ed., Warwick, 1825—188–; organist and composer.

Thurner (toor'-nĕr), **Fr. Eugen**, Montbeliard, 1785 — Amsterdam, 1827; oboe-virtuoso; composer.

Thurnmayer. Vide AVENTINUS.

Thurs'by, Emma, b. Brooklyn, N. Y., Nov. 17, 1857; famous concert-soprano; pupil of Meyer (Brooklyn), Errani (New York) and Mme. Rudersdorff (Boston), then of Lamperti and San Giovanni, Milan; concert-début, America, Plymouth Church, Brooklyn, 1875; sang in concert and oratorio, and with Gilmore (1875); frequently toured Europe and America with great succ.; compass c'–e''' (v. PITCH, D. D.).

Tichatschek (tēkh'-ät-shĕk), **Jos. Aloys**, Ober-Weckelsdorf, Bohemia, 1807—Dresden, 1886; tenor; created Wagner's "*Rienzi*" and "*Tannhäuser.*"

Tieffenbrücker. Vide DUIFFOPRUGGAR.

Tiehsen (tē'-zĕn), **Otto**, Danzig, 1817—Berlin, 1849; c. comic opera.

Tiersch (tērsh), **Otto**, Kalbsrieth, Thuringia, 1838—Berlin, 1892; singing-teacher and theorist.

Tiersot (tĭ-ĕr'-sō), (**J. Bapt. Elisée**) **Julien**, b. Bourg, Bresse, France; pupil of Franck, Paris Cons.; from 1883, asst. libr. there; pub. essays, incl. "*Histoire de la chanson populaire en France*," Bordun Prize, 1885; c. "*Hellas*" for soli, chorus and orch.; rhapsodies on popular airs, etc.

Tietjens (rightly **Titiens**) (tēt'-yĕns), **Therese Johanne Alex.**, of Hungarian parents, Hamburg, July 17, 1831—London, Oct. 3, 1877; famous soprano; teachers unknown; début, Hamburg, 1849; from 1858, chiefly in London in grand and comic opera.

Til'borghs, Jos., b. Nieuwmoer, Sept. 28, 1830; theorist; pupil of Lemmens (org.) and Fétis (comp.), Brussels Cons.; from 1882, prof. of org., Ghent Cons.; and of cpt. Antwerp Mus.-Sch.; comp. organ-pieces and motets.

Tilman (tēl'-măn), **Alfred**, Brussels, 1848—1895; composer and pianist.

Tilmant (tēl'-măṅ), (1) **Théophile Alex.**, Valenciennes, 1799—Asnières, 1878; conductor. His brother (2) **Alex.**, 1808—Paris, 1880; 'cellist.

Timanoff (tē'-măn-ôf), **Vera**, b. Ufa, Russia, Feb. 18, 1855; pianist; pupil of L. Nowitzky, A. Rubinstein, Tausig and Liszt; lived in Petersburg, Prague (1871) and Vienna (1872).

Timm (tĭm), **Henry Christian**, Hamburg, Germany, 1811—New York, 1892; pianist and org.-composer.

Timm'ner, Christian, b. 1860; Dutch violinist; pupil of Wirth; toured; then retired 1894 for eight years' practice; reappeared in Berlin, 1902.

Tinc'toris, Johannes (called **John Tinctor**; or **Giov. Del Tintore**; rightly **Jean de Vaerwere** (vār'-wā-rĕ)), Poperinghe, 1434 (or 35, some say 1450)—Nivelles, 1511; canon; wrote, 1477, the earliest known dict. of mus. (ca. 1475), etc.; composer.

Tinel (tē-nĕl'), **Edgar**, b. Sinay, Belgium, March 27, 1854; pianist and composer; son and pupil of a poor school-teacher and organist; pupil also of Brussels Cons.; 1st pf.-prize, 1873, and pub. op. 1, 4 nocturnes for solo-voice with pf.; 1877, won Grand prix de Rome w. cantata "*Klokke Roeland*" (op. 17); 1881, dir. Inst. for Sacred Mus. at Malines; 1888, prod. very succ. oratorio, "*Franciscus*" (op. 36); 1889, inspector State mus. schs.; 1896, prof. of cpt. and fugue, Brussels Cons.; pub. a treatise on Gregorian chant, and prod. a "*Grand Mass of the Holy Virgin of Lourdes*," for 5 parts (op. 41), Te Deum, Alleluia, motets and sacred songs, incid. mus., pf.-pcs., etc.

Tiraboschi (tē-rā-bôs'-kē), **Girolamo**, Bergamo, 1731 — Modena, 1797; writer.

Digitized by Google

Tirindelli (tē-rĭn-dĕl'-lē), **P. Adolfo,** b. Conegliano, Italy, 1858; violinist; pupil Milan Cons., then of Boniforti; cond. at Gorizia 3 years, then studied with Grün and Massart; 1887, vln.-prof. Liceo Benedetto Marcello, Venice; 1893, dir., also cond. "Verdi Orchestra"; made Cavaliere, 1894; played with the Boston Symph. Orch. in 1895; c. 1-act opera "*L'Atenaide*" (Venice, 1892), etc., now prof. Cincinnati Cons.

Titl (tēt'-'l), **Anton Emil,** Pernstein, Moravia, 1809—Vienna, 1882; conductor and dram. composer.

Titoff (tē'-tôf), **Nicolai Alexeijevitch,** St. Petersburg, 1801—1876; c. songs.

Ti(e)tze (tēt'-tsĕ), **L.,** 1797—1850; tenor at Vienna.

Todi (tō'-dē), **Luiza Rosa** (née **de Aguiar**), Setubal, Portugal, Jan. 9, 1753—Lisbon, Oct. 1, 1833; famous mezzo-soprano; an actress at 15, then pupil of Perez; sang London, 1712; 1777 v. succ. at Madrid; 1783 provoked a famous rivalry with Mara; 1780 ct.-singer, Berlin. When she died she left her 2d husband and her 8 children $80,000 and much jewelry.

Todini (tō-dē'-nē), **Michele,** b. Saluzzo, ca. 1625; musette-player and instr.-maker, at Rome.

Toedt (tāt), **Theodore J.,** b. New York, Feb. 4, 1853; choir-boy, Trinity Parish, 1861–71; pupil of Mrs. Horn-Rust; singer in oratorio, church, and concert; lives in New York as a vocal teacher; blind from 1895.

Toeschi (tō-ās'-kē) (in German tā'-shē), (1) **Carlo Giu.** (rightly **Toesca della Castella-Monte**), Romagna, 1724—Munich, 1788, ct.-mus., director and composer. (2) **Jn. Bapt.,** Mannheim, ca. 1745—Munich, May, 1800; son and successor of above; noted violinist; c. 18 symphs., etc.

Tofts, Mrs. **Katherine,** first Englishwoman to succeed in Italian opera; most successful soprano; accumulated a fortune, lost her reason 1709, and d. after 1735; m. Jos. Smith.

Tolbecque (tôl'-bĕk), four Belgian brothers. (1) **Isidore Jos.,** Hanzinne, 1794—Vichy, 1871; conductor and composer. (2) **Jean. Bapt. Jos.,** 1787—Paris, 1869; violinist and conductor. (3) **Aug. Jos.,** 1801—Paris, 1869; violinist. (4) **Chas. Jos.,** Paris, 1806—1835; violinist and conductor. (5) **Aug.,** b. Paris, March 30, 1830; 'cellist; pupil of the Cons., and 1849 took 1st prize; 1865–71, teacher Marseilles Cons.; later 'cellist in the Paris Cons. concerts; pub. "*La Gymnastique du Violoncelle*" (op. 14); prod. succ. 1-act comic opera "*Après la Valse*" (Niort, 1895). His son (6) **Jean,** b. Niort, Oct. 7, 1857; 'cellist; pupil Paris Cons.; 1873, took 1st 'cello-prize.

Tol'let, Thos., English pub. and composer, 1694.

Tomaschek, Jn. Wenzel (rightly **Jan Václav Tomášek**) (tăm'-ă-shĕk), Skutsch, Bohemia, April 17, 1774—Prague, April 3, 1850; notable pianist, organist; also c. operas and pf.-pcs.

Tomasini (tō-mă-sē'-nē), (1) **Luigi (Aloysius),** Pesaro, 1741—Esterház, 1808; violinist and director; he had two daughters who sang in opera at Eisenstadt and 2 sons, (2) **Luigi,** Esterház, 1779—after 1814; violinist. (3) **Anton,** Eisenstadt, 1775—1824, viola-player and leader.

Tombelle (tôn-bĕl), **Fd. de la,** b. Paris, Aug. 3, 1854; pupil of Guilmant and Dubois, Paris Cons.; his quartet and symph. won 1st prize of the "Société des compositeurs"; Officer of Pub. Instruction, Paris; c. orch.-suites, etc.

Tomeoni (tō-mā-ō'-nē), (1) **Florido,** Lucca, 1757—Paris, 1820; teacher and theorist. (2) **Pellegrino,** b. Lucca, ca. 1729; bro. of above; teacher and writer in Florence.

Tom'kins, (1) Rev. **Thos.,** Engl. composer, Gloucester, 1600. His son

Digitized by Google

(2) **J.**, d. 1638; organist and composer. (3) **Thos.**, d. 1656; organist at Worcester cath.; composer; son of (1). (3) **Giles**, d. 1668; bro. and succ. of above. (4) **Robt.**, son of (2); 1641 one of the King's musicians.

Tom'lins, Wm. Lawrence, b. London, Feb. 4, 1844; pupil of Macfarren, and Silas; 1869, America, from 1875 singing-t. and cond. Apollo Glee Club, Chicago; pub. "*Children's Songs, and How to Sing Them*" (1885?).

Tommasi (tôm-mäs'-sē), **Giu. M.**, Cardinal, Alicante, Sicily, 1649—Rome, 1713; writer.

Töpfer (tĕp'-fĕr), **Jn. Gl.**, Niederrossla, Thuringia, 1791—Weimar, 1870; organist, writer and composer.

Torchi (tôr'-kē), **Luigi**, b. Mordano, Bologna, Nov. 7, 1853; graduate, Bologna Cons., 1876, then studied with Serrao (comp.) at Naples Cons. and at Leipzig Cons. where he c. a symph., an overture, a string quartet; 1885–91, prof. of mus. history, Liceo Rossini, Pesaro; then at Bologna Cons., since 1895 also prof. of comp.; has begun a great 34-vol. coll. of the chief Italian works of the 15–18 centuries, "*L'arte musicale in Italia.*"

Torelli (tō-rĕl'-lē), **Giu.**, Verona, ca. 1660—Ansbach, 1708; violinist and composer; originator of the "concerto grosso."

Tor'rance, Rev. **G. Wm.**, b. Rathmines, near Dublin, 1835; chorister, Dublin; organist at St. Andrew's, and St. Anne's; studied at Leipzig, 1856; 1866, priest; 1869, Melbourne, Australia; since 1895, incumbent at St. John's there; Mus. Doc., *h. c.* Dublin, 1879; c. succ. oratorios, "*Abraham*" (Dublin, 1855), "*The Captivity*" (1864), and "*The Revelation*" (Melbourne, 1882), services, an opera, etc.

Torri (tôr'-rē), **Pietro**, ca. 1665—Munich, 1737; court-conductor and dram. composer.

Tor'rington, Fr. Herbert, b. Dudley, Engl., Oct. 20, 1837; pianist and conductor; articled pupil of Jas. Fitzgerald; at 16 organist at Bewdley; 1856–68, organist, Great St. James's Church, Montreal, Canada; also solo-violinist, cond. and bandmaster; his orch. represented Canada at the Boston Peace Jubilee, 1869; then teacher New Engl. Cons.; 1st vln. Handel and Haydn, and other socs.; from 1873, organist Metropolitan Ch., Toronto, Canada, and cond. Toronto Philh. Soc.; 1886, organised the first Toronto mus. festival; 1888, founded Toronto Coll. of Mus.; c. services, etc.

Tosel'li, Enrico, b. Florence, 1877; pianist; pupil of Sgambati and Martucci; début Monte Carlo, 1896; played in London and America, 1901.

Tosi (tō'-zē), **Pier Fran.**, Bologna, 1647—London, 1727; celebrated contralto musico and singing-teacher.

Tosti (tôs'-tē), **Fran. Paolo**, b. Ortona, Abruzzi, April 9, 1846; pupil of the R. C. di S. Pietro a Majella, Naples; sub-teacher there till 1869; then ct.-singing-teacher at Rome; 1875 sang with great succ. London, and has since lived there as a teacher; 1880, singing-master to the Royal family; 1894, prof. R. A. M.; pub. a coll. of "*Canti popolari abruzzesi*" (Milan), and c. pop. songs.

Tottmann (tôt'-măn), **Carl Albert**, b. Zittau, July 31, 1837; studied Dresden, and with Hauptmann, at Leipzig Cons.; violinist in the Gewandhaus Orch.; teacher of theory and history at Leipzig, also lecturer; 1873, Prof., for his valuable compendium of vln.-literature; pub. also essays, etc.; c. a melodrama "*Dornröschen*," Ave Maria, etc.

Toulmouche (tool-moosh), **Fr.**, b. Nantes, Aug. 3, 1850; pupil of Victor Massé; 1894, dir. theatre "Menus-Plaisirs"; since 1882, prod. many operettas.

Tourjée (toor-zhā), Dr. **Eben**, Warwick, Rhode Island, 1834—Boston, 1890; organist, teacher and founder of N. E. Cons.

Digitized by Google

Tours (toors), **Berthold,** Rotterdam, Dec. 17, 1838—London, March 11, 1897; violinist, composer and editor; pupil Brussels and Leipzig Conservatory.

Tourte (toort), **Fran.,** Paris, 1747—1835; famous maker of vln.-bows; est. the standard since followed.

Tow'ers, J., b. Salford, Feb. 18, 1836; pupil of R. A. M. and of Marx, Berlin; conductor and organist, Manchester, England.

Tracy, Minnie, b. New York; soprano; sang with Hinrich's Opera Co., Philadelphia; later at Geneva and elsewhere; 1900 with Am. Op. Co., Met. Op., N. Y.

Traetta (trä-ĕt'-tä) (not **Trajetta**), (1) **Tommaso (Michele Fran. Saverio),** Bitonto, Naples, March 30, 1727—Venice, April 6, 1779; pupil of Durante; 1758, maestro to Duke of Parma; 1765, given a life-pension by the Spanish King; 1768, ct.-composer at Petersburg; he prod. 37 operas, many of them v. succ.; c. also an oratorio, masses, etc. (2) **Filippo,** Venice, 1777—Philadelphia, 1854; son of above; from 1799 in America as an exile; wrote a vocal method; c. opera, oratorios, etc.

Trasuntino (trä-soon-tē'-nō), **Vito,** harps.-maker and inv., Rome, 1555—1606.

Trautmann, Marie. Vide JAEL, ALFRED.

Trautwein (trowt'-vīn), **Traugott,** founded (1820) mus.-pub. business, at Berlin, transferred in 1840 to J. Guttentag, and by him to Martin Bahn (1858).

Travenol (trä-vŭ-nôl), **Louis,** d. 1783; vln.-maker and writer, Paris.

Trav'ers, J., d. 1758; English organist and composer.

Trebelli (trä-bĕl'-lē), **Zella** (rightly **Guillebert**), Paris, 1838—Étretât, Aug. 18, 1892; noted mezzo-soprano; pupil of Wartel; début, Madrid, 1859; 1863, m. Bellini; sang in Europe and (1884) U. S. with great succ.

Tree, Anna M., London, 1802—1862, mezzo-soprano.

Treiber (trī'-bĕr), **Wm.,** Graz, 1838—Cassel, 1899; pianist.

Tren'to, Vittorio, b. Venice, 1761 (or 1765); d. after 1826; mus.-dir. and dram. composer.

Treu (Italianised **Fedele**) (troi, or fā-dā'-lĕ), **Daniel Gl.,** b. Stuttgart, 1695; violinist, conductor and dram. composer.

Tréville (trā-vē-yŭ), **Yvonne de** (rightly **Le Gièrce**), b. Texas, of French father and American mother; notable soprano; pupil of Marchesi; début, New York, in "*La Falote*," later for years with Castle Square Opera Co.; 1890 went abroad for rest and study; 1901 sang in Spain; June, 1902, at Paris Opéra Comique.

Trial (trī-ăl), (1) **Jean Claude,** Avignon, 1732—Paris, 1771; dir. Paris Opéra and dram. composer. (2) **Antoine,** 1736—suicide, 1795; bro. of above; tenor; his wife (3) **Marie Jeanne** (née **Milon**) was a colorature-sopr. Their son (4) **Armand Emmanuel,** Paris, 1771 — 1803; dram. composer.

Triébert (trī'-ā-băr'), (1) **Chas. L.,** Paris, 1810—July 1867; oboist and professor and manufacturer of instrs. (2) **Frédéric,** 1813—1878; bro. and partner of above, and maker of bassoons. (3) **Frédéric,** son of (2); oboist.

Trito'nius, Petrus, German composer, Augsburg, 1507.

Trit'to, Giacomo, Altamura, Naples, 1735—Naples, 1824; professor of cpt. and dram. composer.

Tromboncino (trôm-bôn-chē'-nō), **Bartholomaeus,** c. at Verona, 1504–10.

Tromlitz (trôm'-lĭts), **Jn. G.,** Gera, 1726 — Leipzig, 1805; flute-player, maker and teacher.

Trot'ter (Trotère) (trō-tăr'), **Henry,** b. London, Dec. 24, 1855; c. pop. songs.

Trout'beck, Rev. J., Blencowe, Cumberland, 1832—London, 1899; pub. psalters and transl. libretti.

Digitized by Google

Troyers (troi'-ĕrs), **Fd.**, Count **von**, amateur clarinettist and patron, Vienna, 1821–47.

Troyte (troit), **Arthur H. D.**, Devon, 1811—1857; composer.

Truhn (troon), **Fr. Hieronymus**, Elbing, 1811—Berlin, 1886; conductor, writer and composer.

Tschaikowsky. Vide TCHAIKOVSKY.

Tschirch (tshĕrkh), six brothers, (1) **Hermann**, Lichtenau, Silesia, 1808—Schmiedeberg, 1829; organist. (2) **K. Ad.**, Lichtenau, 1815—Guben, Silesia, 1875; writer. (3) **Fr. Wm.**, Lichtenau, 1818—Gera, 1892; ct.-conductor and dram. composer. (4) **Ernst Lebrecht**, Lichtenau, 1819—Berlin, 1854; conductor and dram. composer. (5) **H. Julius**, Lichtenau, 1820—Hirschberg, Silesia, 1867; R. Mus.-Dir. and composer. (6) **Rudolf**, Lichtenau, 1825—Berlin, 1872; mus.-dir. and composer.

Tschudi. Vide BROADWOOD.

Tua (too'-ă), **Teresina**, b. Turin, May 22, 1867; violinist; pupil of Massart, Paris Cons., took 1st prize 1880; toured Europe, and, 1887, America, with great succ. 1891 (?), m. Count Franchi-Verney della Valetta.

Tubbs, (1) **Frank Herbert**, b. Brighton, Mass., Nov. 16, 1853; pupil of Leavitt, Petersilea and W. F. Apthorp, Boston; and (in singing) of Davis and Wheeler, Boston, Manuel Garcia, E. Behnke, and Shakespeare, London, San Giovanni and Lamperti in Italy; choirm. various churches; founded N. Y. Vocal Inst.; writer of essays and books on the voice. (2) **Jas.**, head of a family of vln. bow-makers in London, 1890.

Tucher (too'-khĕr), (1) **Gl.**, Freiherr **von**, Nürnberg, 1798—1877; writer. (2) Rev. **Wm.**, d. 1675; Engl. composer.

Tuck'erman, Samuel Parkman, Boston, Mass., 1819—Newport, 1890; organist, editor and composer.

Tuczek (toots'-zĕk), **Fz.**, Prague, ca. 1755—Pesth, 1820; tenor; conductor and dram. composer.

Tud'way, Thos., England, ca. 1660—London, 1730; organist and professor, Cambridge, 1704–26; Mus. Doc. there, 1705; made a coll. of contemporary services, also c. services, etc.

Tulou (tü-loo), **J. L.**, Paris, Sept., 1786—Nantes, 1865; chief flutist of his time; at 14 at the Opéra; 1826–56, flute-prof. at the Cons.; composer.

Tuma (too'-mă), **Fz.**, Kostelecz, Bohemia, 1704—Vienna, 1774; gamba-virtuoso and composer.

Tunder (toon'-dĕr), **Fz.**, 1614—Lübeck, 1667; organist Marienkirche, as predecessor of Buxtehude.

Tunsted(e) (tŭn'-stĕd) (or **Dunstede**), **Simon**, b. Norwich, Bruisyard, Suffolk, 1369; writer. (Coussemaker.)

Turini (too-rē'-nē), (1) **Gregorio**, Brescia, ca. 1560—Prague, ca. 1600; singer, cornet-player and composer. (2) **Fran.**, Brescia, ca. 1590—1656; son of above; organist and comp.

Türk (türk), **Daniel Gl.**, Claussnitz, Saxony, Aug. 10, 1756—Halle, Aug. 26, 1813; eminent organist and teacher, theorist and composer.

Turle (türl), (1) **Jas.**, Somerton, Engl., 1802—London, 1882; organist, conductor, editor and composer. (2) **Robt.**, 1804—1877; bro. of above, organist. (3) **Wm. Taunton**, b. 1795; cousin of above; organist.

Turley (toor'-lī), **Jn. Tobias**, Treuenbrietzen, Brandenburg, 1773—1829; org.-builder.

Tur'ner, (1) **Wm.**, 1651—1740; English Mus. Doc. Cambridge; composer. (2) **Austin T.**, b. Bristol, 1823, cond. and composer; from 1854 in Australia. (3) **Alfred Dudley**, St. Albans, Maine, 1854—1888; pianist, teacher and composer.

Turnhout (türn'-hoot), (1) **Gerard de** (rightly **Gheert Jacques**), Turnhout, Belgium, ca. 1520—Madrid, 1580; cond. at Antwerp Cath. and to the Court at Spain 1572; composer. (2) **Jean**, son of above; ct.-conductor and composer, ca. 1595.

Digitized by Google

Tur'pin, Edmund Hart, b. Nottingham, May 4, 1835; concert-organist; lecturer, editor and writer; pupil of Hullah and Pauer, London; organist various London churches; from 1888 at St. Bride's; in 1889 Mus. Doc.; then c. masses, 2 oratorios, cantatas, symph. "*The Monastery*," overtures, etc.

Turtshaninoff (toort-shä'-nĭ-nôf), **Peter Ivanovitch,** St. Petersburg, 1779—1856; composer.

Tye (tī), **Christopher,** d. Westminster, 1572; 1554–61, organist Ely cathedral and composer.

Tylman, Susato (also **Tilman, Tielman, Thieleman**) (tēl'-măn), mus.-printer at Antwerp from 1543; composer.

Tyn'dall, J., Leighlin Bridge, Ireland, 1820—Haslemere, Engl., 1893; famous scientist and acoustician.

U

Ubaldus. Vide HUCBALD.

Uber (oo'-bĕr), (1) **Chr. Benj.,** Breslau, 1746—1812; dram. composer. (2) **Fr. Chr. Hermann,** Breslau, 1781—Dresden, 1822; son of above; opera-conductor and composer. (3) **Alex.,** Breslau, 1783—Carolath, Silesia, 1824; bro. of (2); 'cellist, conductor and composer.

Uberti (oo-bĕr'-tē) (**Hubert**) **A.,** Verona, 1697 (?)—Berlin, 1783; brilliant soprano-musico and teacher of Malibran, Grisi, etc.

Uccellini (oo-chĕl-lē'-nē), **Don Marco,** conductor and composer at Florence, 1673.

Ugbaldus, Uchubaldus. Vide HUCBALD.

Ugalde (ū-gäld), **Delphine** (née **Beauce**), b. Paris, Dec. 3, 1829; soprano at Op.-Com., etc.; 1866, also managed the Bouffes-Parisiens; twice m.; c. an opera.

Ugolini (oo-gō-lē'-nē), **V.,** Perugia, ca. 1570—1638; teacher and important composer; pupil of Nanini; 1620–26 *maestro* at St. Peter's.

Ugolino (oo-gō-lē'-nō), **Biagio,** monk in Venice; pub. treatise, 1744.

Uhl (ool), **Edmund,** b. Prague, Oct. 25, 1853; pupil of Leipzig Cons., winning Helbig pf.-prize, 1878; since teacher at the Freudenberg Cons., Wiesbaden; organist at the Synagogue; and critic; c. Romance for vln. with orch., etc.

Uhlig (oo'-lĭkh), **Th.,** Wurzen, Saxony, 1822—Dresden, 1853; violinist, theorist and composer.

Ulibisheff (in French **Oulibischeff**) (oo-lē'-bĭ-shĕf), **Alex. d',** Dresden, 1795 — Nishnij Novgorod, 1858; diplomat and writer of biographies.

Ulrich (ool'-rĭkh), **Hugo (Otto),** Oppeln, Silesia, 1827 — Berlin, 1872; teacher and dram. composer.

Umbreit (oom'-brīt), **K.Gl.,** Rehstedt, near Gotha, 1763—1829; org.-virtuoso and composer.

Umlauf (oom'-lowf), (1) **Ignaz,** Vienna, 1756—Meidling, 1796; music director; asst.-conductor to Salieri. (2) **Michael,** Vienna, 1781—1842; son of above; conductor and dram. composer.

Umlauft (oom'-lowft), **Paul,** b. Meissen, Oct. 27, 1853; pupil Leipzig Cons., with Mozart scholarship 1879–83; c. succ. 1-act opera "*Evanthia*" (Gotha, 1893) (won Duke of Coburg-Gotha's prize); dram. poem "*Agandecca*," with orch. (1892); "*Mittelhochdeutsches Liederspiel*," etc.

Unger (oong'-ĕr), (1) **Jn. Fr.,** Brunswick, 1716—1781; inventor. (2) (in Ital. **Ungher**) **Caroline,** Stuhlweissenburg, Hungary, 1803 — at her villa, near Florence, 1877; soprano; 1840, m. Sabatier. (3) **G.,** Leipzig, 1837—1887; tenor.

Up'ton, G. Putnam, b. Boston, Mass., Oct. 25, 1835; graduate Brown Univ., 1854; 1861–85, on the editorial staff, Chicago "*Tribune*"; founder (1872) and first pres. Apollo Club; translator and writer of valuable essays, incl. "*Standard Operas*"

Digitized by Google

(1890); "*Standard Oratorios*" (1891); "*Standard Symphs.*" (1892), etc.

Urban (oor'-băn), (1) **Chr.**, b. Elbing, 1778; mus.-director, theorist and composer. (2) **H.**, Berlin, Aug. 27, 1837—Nov. 24, 1901; pupil of Ries, Laub, Helman, etc.; violinist and theorist; 1881, teacher at Kullak's Acad.; c. symph. "*Frühling*," overtures to "*Fiesco*" (Schiller), "*Scheherasade*," and "*Zu einem Fastnachtsspiel*," etc. (3) **Fr. Julius**, b. Berlin, Dec. 23, 1838; bro. of above; solo boy-soprano in the Domchor; pupil of H. Ries, and Helmann (vln.), Grell (theory), Elsner and Mantius (singing); singing-teacher, Berlin; wrote vocal methods and songs.

Urbani. Vide VALENTINI.

Urfey (dûr'-fĭ), **Thos. d'**, Exeter, ca. 1649—London, 1723; pop. playwright, whose plays were set by Purcell; also a singer and composer.

Urhan (ûr-ăn), **Chrétien**, Montjoie, 1790—Paris, 1845; eccentric and gifted player on stringed instrs., ancient and modern; organist and composer.

Urich (oo'-rĭkh), **I.**, b. Alsace; pupil of Gounod; prod. operas "*Der Lootse*," "*Hermann und Dorothea*," and 2-act "*Le Carillon*" (Berlin, 1902).

Urio (oo'-rĭ-ō), **Fran. A.**, b. Milan, 1660; writer and composer.

Urquhart (ûr'-kärt), **Thos.**, vln.-maker, London, 1675.

Ursillo (oor-sĭl'-lō), **Fabio** (or simply **Fabio**), 18th cent. archlute virtuoso and composer at Rome.

Urso (oor'-sō), (1) **Camilla**, Nantes, France, 1842—New York, Jan. 20, 1902; vln.-virtuoso (daughter of (2) **Salvator**, organist and flutist); pupil of Massart; she played in America with great succ. at 10; toured the world; m. Fr. Luères.

Urspruch (oor'-sprookh), **Anton**, b. Frankfort-on-Main, Feb. 17, 1850; pupil of Ignaz Lachner and M. Wallenstein, Raff and Liszt; pf.-teacher Hoch Cons.; from 1887 at Raff Cons.; c. opera "*Der Sturm*" (based on Shakespeare's "*Tempest*," Frankfort, 1888), comic opera (text and music) "*Das Unmöglichste von Allem*" (Carlsruhe, 1897), a symph., pf.-concerto, etc.

Ursus. Vide BÄHR.

U(u)tendal (or **Utenthal, Untendal**) (û'-tĕn-dăl), **Alex.**, d. Innsbruck, May 8, 1581; Flemish conductor and composer.

V

Vaccai (văk-kä'-ē), **Niccolò**, Tolentino, Papal States, 1790—Pesaro, 1848; noted singing-teacher; prof. of comp. Milan Cons.; wrote vocal method; c. an opera, funeral cantata, etc.

Vaet (văt), **Jacques**, d. Vienna, 1567; Flemish conductor and composer.

Valentini (vă-lĕn-tē'-nē), (1) **Giov.**, ca. 1615; organist and composer. (2) **Giov.**, Naples, 1779—1788; dram. composer. (3) **P. Fran.**, Rome, ca. 1570—1654; eminent contrapuntist, pupil of Nanini. (4) (Rightly **Valentino Urbani**) (oor-bä'-nē), celebrated contralto-musico; later a tenor; London, 1707. (5) **Giu.**, b. Florence, ca. 1690; violinist and composer.

Valentino (văl-ăn-tē'-nō), **Henri Justin Armand Jos.**, Lille, 1785—Versailles, 1865; conductor Paris Opéra, 1820–31, then at Op. Com. till 1837.

Valet'ta, Ippolito. Vide FRANCHIVERNEY.

Valle'ria, Alwina (rightly **A. V. Lohmann**), b. Baltimore, U. S. A., 1848; soprano; pupil R. A. M., London, and of Arditi; début, 1871; from 1882 in oratorio, England; toured Europe and America (range *b* flat—d''', v. PITCH, D. D.).

Vallotti (văl-lôt'-tē), **Fran. A.**, Vercelli, June 11, 1697—Padua, Jan. 16, 1780; noted organist, theorist and composer

Van Bree (văn brā), **Jn. B.**, Amster-

Digitized by Google

dam, 1801—1857; violinist, conductor and composer.

Van Cleve, J. Smith, b. Maysville, Ky., Oct. 30, 1851; pianist and teacher, pupil of Nothnagel (Columbus, O.), Lang and Apthorp (Boston), and W. Steinbrecher (Cincinnati); 1879–97 as teacher, critic, writer and lecturer Cincinnati Cons. and the Coll. of Mus.; then Chicago; later returned to Cincinnati; composer.

Van den Eeden (ā'-dĕn), (1) **Gilles,** d. 1792; first teacher of Beethoven; son or nephew of (2) **Heinrich**; ct.-mus. to the Elector of Cologne.

Van der Heiden (hī'-dĕn), d. Besançon, 1902; noted Belgian 'cellist.

Vanderlinden (vän'-dĕr-lēn-dĕn), **C.,** b. Dordrecht, 1839; pupil of Böhme (harm. and cpt.) and Kwast (pf.); conductor Dordrecht Philh. Soc., National Guard band, and societies; c. 2 operas, overtures, etc.

Van der Straeten (strä'-tĕn), **Edmond,** Oudenaarden, Belgium, 1826—1895; writer of valuable treatises based on research and c. an opera, etc.

Van der Stucken (vän'-dĕr-shtook'-ĕn), **Frank (Valentin),** b. Fredericksburg, Gillespie Co., Texas, Oct. 15, 1858, of Belgian father and German mother; notable composer and conductor; at 8 taken by his parents to Antwerp, studied with Benoît, later with Reinecke, Sänger and Grieg; 1881–82, cond. at Breslau City Th.; 1883, in Rudolstadt with Grieg, and in Weimar with Liszt; prod. opera "*Vlasda*" (Paris, 1883); 1884, called to be mus.-dir. of the "Arion," New York; from 1895 dir. Cincinnati Cons., and 1st cond. Cincinnati Symph. Orch.; c. symph. prologue "*William Ratcliff*" (Cincinnati, 1899); orch. episode, "*Pagina d'amore*," with choruses and songs; "*Festival March*," for orch., "*Pax Triumphans*" (Antwerp, 1902), etc.

Van Duyze (vän doi'-zĕ), **Florimond,** b. Ghent, Aug. 4, 1853; lawyer and amateur; pupil of Ghent Cons., winning Grand prix de Rome, 1873, with cantata "*Torquato Tasso's Dood*"; prod. 7 operas, Antwerp and Ghent; c. also ode-symphonie "*Die Nacht.*"

Van Dyck (vän dĭk), **Ernest (Marie Hubert),** b. Antwerp, April 2, 1861; noted tenor; studied law, was then a journalist at Paris; studied singing with St. Yves; début Paris, 1887, as "Lohengrin"; 1892 sang "Parsifal" at Bayreuth; 1888 engaged for the Vienna ct.-opera; has sung in the chief capitals, London, and 1899, New York.

Van Hal. Vide WANHAL.

Vanneo (vän-nā'-ō), **Stefano,** b. Recanati, Ancona, 1493; monk and writer.

Van Os (vän ōs), **Albert,** earliest known org.-builder called "A. the Great," at Utrecht, 1120.

Van Rooy (vän rō'-ĭ), **Anton,** b. Rotterdam, Jan. 12, 1870; notable barytone; pupil of Stockhausen at Frankfort; sang in oratorio and concerts; later at Bayreuth, 1897; then at Berlin ct.-opera; sang with succ. London (1898), from 1898 in New York annually; his greatest rôle is "Wotan."

Van Westerhout (wĕs'-tĕr-howt), **Niccolo** (of Dutch parents), Mola di Bari, 1862—Naples, 1898; dram. composer.

Varney (vär-nē), (1) **P. Jos. Alphonse,** Paris, 1811—1879; conductor and composer of operettas. (2) **Louis,** b. Paris (?); son and pupil of above; lives in Paris, and has since 1876 prod. over 30 operettas, comic operas, "revues," etc.

Vasconcellos (văs-kōn-sĕl'-lōs), **Joaquim de,** contemporary Portuguese lexicographer and historian.

Vasseur (văs-sŭr), **Léon (Félix Aug. Jos.),** b. Bapaume, Pas-de-Calais, May 28, 1844; studied École Niedermeyer; from 1870 organist Versailles Cath.; cond. Folies-Bergères and the Concerts de Paris (1882); since 1872 prod. over 30 light operas; c. also masses, etc.

Digitized by Google

Vaucorbeil (vō-kôr-bĕ'), **Aug. Emanuel,** Rouen, 1821—Paris, 1884; 1880, dir. the Opéra; c. comic-opera, etc.

Vaughan (vôn), **Thos.,** Norwich, 1782—Birmingham, 1843; tenor.

Vavrinecz (vä'-vrē-nĕts), **Mauritius,** b. Czegled, Hungary, July 18, 1858; studied Pesth Cons., and with R. Volkmann; cath. cond. at Pesth; c. 4-act opera "*Ratcliff*" (Prague, 1895), succ. 1-act opera "*Rosamunda*" (Frankfort-on-Main, 1895), oratorio, 5 masses, a symph., etc.

Vecchi(i) (vĕk'-kē-(ē)), (1) **Orazio,** Modena, 1551 (?)—Feb. 19, 1605; noted composer; from 1596 maestro Modena cath.; his "mus.-comedy" "*Amfiparnasso*," in which the chorus joined in all the mus., even the monologues, appeared the same year as PERI'S (q. v.) "*Dafne*"; c. also madrigals, etc. (2) **Orfeo,** Milan, ca. 1540—1613; maestro, and composer.

Veit (vīt), **Wenzel H. (Václav Jindřich),** Repnic, near Leitmeritz, Bohemia, 1806—Leitmeritz, 1864; composer.

Velluti (vĕl-loo'-tē), **Giov. Bat.,** Monterone, Ancona, 1781—San Burson, 1861; the last of the great male soprani.

Venatorini. Vide MYSLIWECZEK.

Venosa, Prince of. Vide GESUALDO.

Ven'to, (1) **Ivo de,** b. Spain; ct.-organist at Munich and composer (1561–91). (2) **Mattia,** Naples, 1739—London, 1777; c. operas.

Venturelli (vĕn-too-rĕl'-lē), **V.,** Mantua, 1851—(suicide) 1895; essayist and dram. composer.

Venzano (vĕn-tsä'-nō), **Luigi,** Genoa, ca. 1814—1878; 'cellist and teacher; c. opera, pop. songs, etc.

Veracini (vā-rä-chē'-nē), (1) **A.,** violinist at Florence (1696). (2) **Fran. Maria,** Florence, ca. 1685—near Pisa, ca. 1750; nephew and pupil of above; notable violinist, the greatest of his time; composer.

Verdelot (vărd-lō) (Italianised, **Verdelot'to**), **Philippe,** d. before 1567; famous Flemish madrigal-composer and singer at San Marco, Venice; between 1530–40 in Florence.

Verdi (vĕr'-dē), **(Fortunio) Giuseppe (Fran.),** Le Roncole, near Busseto, Duchy of Parma, Oct. 9, 1813—Milan, Jan. 27, 1901; eminent Italian opera composer. Son of an innkeeper and grocer; pupil, and at 10 successor of the village organist, Baistrocchi, for three years pupil of Provesi at Busseto; 1831 with the aid of his father's friend, Barezzi, he went to Milan, where he was refused admission to the Cons. by Basili, who thought him lacking in mus. talent. He became a pupil of Lavigna, cembalist, at La Scala; 1833, cond. Philh. Soc., and organist at Busseto; 1836 m. Barezzi's daughter Margherita. 1839, his opera "*Oberto*" was prod. with fair succ. at La Scala, Milan. He was commissioned by Merelli, the manager, to write three operas, one every eight months, at 4,000 lire ($800 or £160) apiece, and half the copyright. The first was a comic opera "*Un Giorno di Regno*," which failed (1840), doubtless in part because his two children and wife had died within three months. **V.**'s combined distress drove him to rescind his agreement and renounce composition for over a year, when he was persuaded by Merelli to set the opera "*Nabucco*" ("Nebuchadrezzar"), prod. at La Scala, 1842, with great applause, the chief rôle being taken by Giuseppina Strepponi (1815–97), whom he m. in 1844. "*I Lombardi alla prima Crociata*" (La Scala, 1843) was still more succ. and is still played in Italy (in Paris as "*Jérusalem*"). "*Ernani*" (Venice, 1844) was prod. on 15 different stages in 9 months. 8 unsucc. works followed, incl. "*I due Foscari*" (Rome, 1844), "*Macbeth*" (Florence, 1847; revised Paris, 1865), and "*I Masnadieri*" (after Schiller's "*Robbers*" London, H. M. Th., 1847). "*Luisa Miller*" (Naples, 1849) was well received and is still

Digitized by Google

sung in Italy. "*Stiffelio*" (Trieste, 1850); later as "*Guglielmo Welingrode*"; also with another libretto as "*Arnoldo*" (1857), was three times a failure. "*Rigoletto*," c. in 40 days (Venice) (also given as "*Viscardello*"), began a three years' period of universal succ., it was followed by the world-wide successes "*Il Trovatore*" (Rome, 1853) and "*La Traviata*" (Venice Th., 1853; also given as "*Violetta*"), a fiasco at first because of a poor cast; "*Les Vêpres Siciliennes*" (Paris Opéra, 1855; in Italian "*I Vespri Siciliani*"; also given as "*Giovanna di Guzman*") was fairly succ.; "*Simon Boccanegra*" (Venice, 1857; succ. revised, Milan, 1881), "*Un Ballo in Maschera*" (Rome, 1859), "*La Forza del Destino*" (Petersburg, 1862), and "*Don Carlos*" (Paris, Opéra, 1867), made no deep impression, though they served as a schooling and marked a gradual broadening from mere Italian lyricism to a substantial harmony and orchestration. "*Aïda*" (written for the Khedive of Egypt) was prod. Cairo, 1871, at La Scala, Milan, 1872, and has had everywhere a great succ. The Khedive gave him £3,000 for it. His "Manzoni Requiem" (1874) made a sensation in Italy; "*Otello*" (Milan, 1887) was a work worthy of its composer, and in his last opera "*Falstaff*," written at the age of eighty, he showed not only an unimpaired but a progressive and novel style. He also c. 2 symphs., 6 pf.-concertos, "*Inno delle Nazioni*," for the London Exhibition (1862), songs, etc.

In 1893 he was given the title "Marchese di Busseto." He lived at his villa Sant' Agata, near Busseto. His funeral brought 100,000 witnesses, though his will ordered that it should be simple and quiet. He left the bulk of his fortune to the home for aged and outworn musicians.

Biog. by Gino Monaldi (only in German, transl. by L. Holthof, Leipzig, 1898); Checchi, 1887; Blanche Roosevelt (London, 1887).

Giuseppe Verdi.

By W. J. Henderson.

VERDI has been the representative Italian opera composer of his time and his personal development in art is that of his country, which has followed his dominating influence. He began to write in the prevalent style of the old Italian school, but even in his early works, which had striking resemblances to those of Donizetti and Bellini, he showed a rude vigour not possessed by either of them. ¶ This vigour came conspicuously into notice in his "*Ernani*," though the most familiar example of his style in this period of his development is "*Rigoletto*." The early works show fecundity of melodic invention, but a close adherence to the elementary dance rhythms used by the Neapolitan school. The dramatic element and the virile power of the man, however, continually pressed toward the front till in "*Aïda*," in which the Egyptian subject lured him away from conventions into originality of colour, he entered upon a new field and established himself as a new individuality in music. He idealised the old aria, employed all the resources of modern instrumentation in the orchestral part, and sought for

Digitized by Google

truthful dramatic expression as none of his predecessors had. "*Aïda*" has been the model of the younger Italian school and its influence can be traced through the works of such writers as Mascagni, Leoncavallo, and Puccini. ¶ In "*Otello*" Verdi left the old Italian patterns still further behind him, yet without ceasing to be Italian in style or individual in ideas. The voice parts are dominant and essentially melodious at all times, but the determination of the composer to be faithful to the spirit of the text is more manifest than ever before. The work is a monument of genius. In his "*Falstaff*" Verdi produced a comic opera which stands next to Mozart's "*Nozze di Figaro*" and Wagner's "*Die Meistersinger.*" The freshness and spontaneity of the score, the marvellous eloquence of the orchestral details and the infinite significance of the recitative make this work one of the masterpieces of modern times. The advance of Verdi from the "drum and trumpet" operas of his youth to the highly organised, subtly significant and opulent scores of his old age, is the feature of his artistic career, and where he has led, Italy has followed. He was the master and the moulder of Italian musical thought for half a century.

Verdonck', Cornelius, Turnhout, Belgium, 1564—Antwerp, 1625; composer.

Vere-Sapio (vâr-sä'-pĭ-ō), **Clementine (Duchêne) de,** b. Paris; soprano; daughter of a Belgian nobleman, and an English-woman; pupil of Mme. Albertini-Baucarde, Florence; début there at 16, sang at leading theatres, Europe, later in concert, also in the United States; 1896, she returned to opera; 1899, toured U. S. with an opera troupe of which her husband, Signor Sapio, was mgr.; 1900–1901 at Metropolitan, N. Y., and Covent Garden.

Verhulst (vĕr-hoolst'), **Jns. (Josephus Herman),** The Hague, 1816—1891; cond.; famous composer; pupil of Volcke at the Cons. there, later R. mus.-dir.; cond. many societies, etc.; intimate friend of Schumann; c. symphony, 3 overtures, etc.

Vernier (vĕrn-yā), **Jean Aimé,** b. Paris, 1769 (?); harpist and composer.

Ver'non, Jos., d. South Lambeth, 1782; male soprano; then tenor; composer.

Véron (vā-rôṅ), **Désiré,** Paris, 1798—1867; critic, writer and manager of the Opéra.

Verovio (vā-rō'-vĭ-ō), **Simone,** the first copper-plate mus.-printer, Rome, ca. 1586—1604.

Vertov'ski, c. the first Russian opera "*Askold's Grave*" (*Askoldova Mogila*), based on folksongs.

Vesque von Püttlingen (vĕsk fŏn pŭt'-lĭng-ĕn), **Jn.,** Opole, Poland, 1803—Vienna, 1883; pianist of Belgian parentage; c. 6 operas; used pen-name "**J. Hoven.**"

Ves'trio, Lucia E., London, 1797—Fulham, 1856; opera-singer.

Viadana (vē-ä-dä'-nä), **Ludovico (da)** (rightly **L. Grossi**), Viadana, near Mantua, 1564—Gualtieri, 1645; noted church-composer; maestro at Mantua cath.; important early figure in the development of basso continuo (v. D. D.).

Vian'na da Mot'ta, José, b. Isle of St. Thomas, Africa, April 22, 1868; Portuguese pianist; st. Lisbon and Scharwenka Cons., Berlin; later with Schäffer, Liszt and von Bülow; toured Europe; lives Paris.

Digitized by Google

Vianesi (vē-ä-nä'-zē), **Auguste Chas. Léonard François,** b. Leghorn, Nov. 2, 1837; studied in Paris 1859, cond. Drury Lane, London; then at New York, Moscow and Petersburg; 12 years cond. at Covent Garden; also in other cities; 1887, 1st cond. Gr. Opéra, Paris; cond. New York, 1891–92.

Viard-Louis (vī-ăr-loo-ē), **Jenny,** b. Carcassonne, Sept. 29, 1831; concert-pianist and teacher, London.

Viardot-Garcia (vī-ăr'-dō-găr-thē'-ä), (1) **(Michelle Fde.) Pauline,** b. Paris, July 18, 1821; famous mezzo-soprano and teacher; daughter of Manuel Garcia (q.v.), studied pf. with Vega at Mexico Cath., then with Meysenberg and Liszt, and Reicha (harm.); and singing with her father and mother; concert début, Brussels, 1837; opera début, London, 1839, engaged by Viardot, dir. Th. Italien, Paris, and sang there until 1841, when she m. him and made European tours with him. In 1849 she created "Fides" in "*Le Prophète*," Paris, "Sapho" (Gounod's opera), 1851; 1863, retired to Baden-Baden; from 1871 lived in Paris as teacher. Her voice had the remarkable compass of more than 3 octaves from bass c–f'''. Wrote a vocal method and c. 3 operas, 60 songs, and also 6 pcs. for pf. and vln. Biogr. by La Mara. (2) Mme. **Louise Héritte Viardot,** b. Paris, Dec. 14, 1841; daughter of above; singing-teacher Hoch Cons., Frankfort (till 1886); then est. a sch. at Berlin; c. 2 comic operas, a pf.-quartet, etc. (3) Mme. **Chamerot,** and (4) **Marianne V.,** daughters of (1) were concert-singers. (5) **Paul,** b. Courtavent, July 20, 1857; violinist; son of (1), pupil of Léonard; 1893, temporary cond. Paris Opéra.

Vicentino (vē-chĕn-tē'-nō), **Nicola,** Vicenza, 1511—Milan, ca. 1576; conductor, theorist and composer; inv. "archiorgano."

Victorio. Vide VITTORIA.

Vidal (vē-däl), (1) **B.,** d. Paris, 1880; guitar-virtuoso, teacher and composer. (2) **Jean Jos.,** Sorèze, 1789—Paris, 1867; violinist. (3) **Louis A.,** b. Rouen, July 10, 1820; 'cellist and writer; pupil of Franchomme; pub. important historical works. (4) **François,** b. Aix, July 14, 1832; poet and writer. (5) **Paul Antonin,** b. Toulouse, June 16, 1863; pupil of Paris Cons., winning first Grand prix de Rome, 1881; 1894, taught solfège there; from 1896, cond. at the Opéra; prod. 3-act lyric fantasy "*Eros*" (1892), a ballet "*La Maladetta*" (1893), 2 1-act operettas; lyric drama "*Guernica*" (Op. Com., 1895); orch. suite, "*Les mystères d'Eleusis*," etc.

Vierdank (fēr'-dänk), **Jn.,** organist and composer at Stralsund 1641.

Vierling (fēr'-lĭng), (1) **Jn. Gf.,** Metzels, near Meiningen, 1750—Schmalkden, 1813; organist and composer. (2) **Jacob V.,** 1796—1867, organist. (3) **Georg,** Frankenthal, Palatinate, Sept. 5, 1820—Wiesbaden, June, 1901; son and pupil of above, also of Rinck (org.), Marx (comp.); 1847, organist at Frankfort-on-Oder; 1852–53, cond. Liedertafel, Mayence; then lived in Berlin, founder and for years cond. Bach-verein; prof. and R. Mus.-Dir.; c. notable secular oratorios, "*Der Raub der Sabinerinnen*" (op. 50), "*Alarichs Tod*" and "*Konstantin*"; Psalm 137, with orch.; and other choral works; a symph.; 5 overtures, incl. "*Im Frühling*"; capriccio for pf. with orch., etc.

Vieuxtemps (v'yŭ-täñ), (1) **Henri,** Verviers, Belgium, Feb. 20, 1820—Mustapha, Algiers, June 6, 1881; eminent violinist and composer; son and pupil of a piano-tuner and instr.-maker, then pupil of Lecloux, with whom he toured at 8; then pupil of de Bériot (vln.), Sechter (harm.), Reicha (comp.); he toured Europe with great succ., and three times America (1844, 1857 and 1870); 1845, m. Josephine Eder, a Vienna pianist;

Digitized by Google

1846–52, solo-violinist to the Czar and prof. at the Petersburg Cons.; 1871–73, prof. at the Brussels Cons.; then paralysis of his left side stopped his playing. He c. 6 concertos, several concertinos, an overture on the Belgian national hymn (op. 41), fantaisie-caprice, with orch.; fantaisies on Slavic themes, "*Homage à Paganini*," caprice, sonata, vars. on "*Yankee Doodle*," 2 'cello-concertos, a grand solo duo for vln. and 'cello (with Servais), etc. Biog. by Randoux (1891). (2) **Jules Jos. Ernest,** Brussels, March 18, 1832—Belfast, March 20, 1896; bro. of above; solo-'cellist It. Opera, London; also in Hallé's orch. at Manchester.

Viganò (vē-gă-nō'), **Salvatore,** Naples, 1769—Milan, 1821; ballet-dancer and succ. composer of ballets.

Vilbac(k) (vēl-băk), **(Alphonse Chas.) Renaud de,** Montpellier, 1829—Paris, 1884; pianist and organist; c. comic operas.

Villanis (vēl-lä'-nēs), **Luigi Alberto,** b. San Mauro, near Turin, June 20, 1863; LL.D. Turin Univ., 1887, then pupil of Thermignon, and Cravero (comp.); 1890 prof. of mus. æsthetics and history, Turin Univ.; critic and writer.

Villarosa (vēl-lä-rō'-sä), **Carlantonio de Rosa,** Marchese di, Naples, 1762—1847; Royal Historiographer, 1823, and writer on music.

Villars (vē-yărs), **Fran. de,** Ile Bourbon, 1825—Paris, 1879; critic and historian.

Villebois (vē'-yŭ-bwă), **Constantin Petrovitch,** Warsaw, 1817—1882; composer.

Vil'loing, Alex, b. Petersburg, d. there 1878; pf.-teacher; wrote method and c. pf.-pcs.

Villoteau (vē'-yô-tō), **Guillaume André,** Bellême, 1759—Tours, 1839; tenor and writer.

Vincent (văń-săń), (1) **Alex. Jos. Hydulphe,** Hesdin, Pas-de-Calais, 1797—Paris, 1868; pub. treatises claiming that the Greeks used harm., etc.

(fĭn'-tsĕnt), (2) **H. Jos.,** Theilheim, near Würzburg, Feb. 23, 1819—1901; gave up theology and law and became a tenor in theatres at Vienna (1849), Halle and Würzburg; from 1872, singing-teacher and conductor; lived at Czernowitz, Bukowina and later in Vienna; pub. treatises advocating the "Chroma" (v. D.D.) Theory; c. operas, operettas, and pop. songs.

(vĭn'-sĕnt), (3) **Chas. John,** b. Houghton-le-Spring, Durham, Engl., Sept. 19, 1852 (son and pupil of (4) **Chas. J.,** organist at St. Michael's); studied Leipzig Cons.; Mus. Doc. Oxon, 1885; 1883–91, organist Christ Ch., London; ed., writer; c. overture "*The Storm*"; oratorio "*Ruth*," 3 cantatas with orch.; choral fugue in 8 parts, etc. (5) **G. Fr.,** b. March 27, 1855; bro. of above; pupil of Leipzig Cons.; from 1882, organist at St. Thomas's, Sunderland, also cond. societies there; c. operettas, a cantata with orch. "*Sir Humphrey Gilbert*," etc.

Vinci (vēn'-chē), (1) **Pietro,** b. Nicosia, Sicily, 1540; maestro and composer. (2) **Leonardo,** Strongoli, Calabria, 1690 — Naples, 1732; maestro and dram. composer.

Vi'ning, Helen Sherwood, b. Brooklyn, N. Y., July 4, 1855; wrote textbooks, etc.

Vin'ning, Louisa, Newton (?), Devon; harpist and singer in London; m. J. S. C. Heywood, 1865.

Viola (vē-ō'-lä), (1) **Alfonso della,** ct.-composer at Ferrara, 1541–63 to Ercole II. (2) **Fran.,** pupil of Willaert; maestro at Ferrara, and composer, 1558–73.

Viole (fē'-ō-lĕ), **Rudolf,** Schochwitz, Mansfeld, 1815—Berlin, 1867; pianist and composer.

Viotta (fē-ôt'-tă), **Henri,** b. Amsterdam, July 16, 1848; studied Cologne Cons.; also a lawyer, 1883; founder and cond., Amsterdam Wagner Soc., etc.; 1889, ed. "*Maandblad voor*

Digitized by Google

Muziek"; 1896, dir. Cons. at The Hague; publ. a "*Lexicon der Toonkunst*" (1889).

Viotti (vē-ôt'-tē), **Giov. Bat.**, Fontaneto da Pò, Vercelli, Italy, May 23, 1753—London, March 10 (?), 1824; son of a blacksmith; at first self-taught, then, under patronage of Prince della Cisterna, studied with Pugnani at Turin; soon entered the ct.-orchestra; 1780 toured with Pugnani, was invited to become ct.-violinist to Catherine II., but went to Paris, then London, playing with greatest succ.; 1783 an inferior violinist drew a larger audience, and in disgust he retired from concerts and became a teacher and accompanist to Marie Antoinette and cond. to the Prince de Soubise. Failing to be dir. of the Opera, 1787, he joined Léonard, the Queen's hairdresser, and est. It. Opéra, 1789; prospering till the Revolution. He went to London as a violinist and played with great succ. 1795, mgr. It. Opera and dir. Opera Concerts there; failing he went into the wine-trade. Later returned to Paris, and became dir. of the Opéra, 1819–22, then pensioned with 6,000 francs. He pub. 29 vln.-concertos (the first written in the modern sonata-form, and supported with broadened orchestration). C. also 2 Concertantes for 2 vlns., 21 string-quartets, 51 vln.-duos, 18 sonatas, etc. Biogr. by Fayolle (Paris, 1810); Baillot (1825), etc.

Virdung (fēr'-doongk), **Sebastian**, priest and organist at Basel, 1511; writer and composer.

Visetti (vē-sĕt'-tē), **Alberto Ant.**, b. Spalato, Dalmatia, May 13, 1846; pupil of Mazzucato, Milan Cons., concert-pianist at Nice; then Paris, cond. to the Empress Eugénie; on the fall of the Empire, vocal teacher in the R. C. M., London; pub. a "*History of the Art of Singing*," and translations.

Vitali (vē-tä'-lē), (1) **Filippo**, b. Florence, singer and composer, 1631. (2) **Giov. Bat.**, Cremona, ca. 1644—Modena, Oct. 12, 1692; 2d ct.-cond. and composer of important sonatas, ballets, etc. (3) **Tomaso**, b. Bologna, middle of 17th cent.; leader there, and c. a chaconne.

Vitry (vē-trē), **Philippe De (Philippus di Vitria'co)**, b. Vitry, Pas-de-Calais; d. 1316, as Bishop of Meaux; theorist.

Vittori (vĭt-tō'-rē), **Loreto**, Spoleto, ca. 1588—Rome, 1670; composer.

Vittoria (vĭt-tō'-rĭ-ä), **Tomaso Ludovico da** (rightly **Tomas Luis De Victoria**), Ávila (?), Spain, ca. 1540—Madrid, (?) ca. 1608; went to Rome early; 1573 maestro Collegium Germanicum; 1575, of S. Apollinaris; friend and disciple of Palestrina; 1589–1602 vice ct.-conductor, Madrid; c. notable works incl. a requiem for the Empress Maria, 1605.

Vivaldi (vē-väl'-dē), Abbate **Ant.**, Venice, ca. 1675—1743; celebrated violinist; from 1713 dir. Cons. della Pietà; c. notable vln.-concertos and sonatas.

Vivier (vēv-yā), (1) **Albert Jos.**, b. Huy, Belgium, Dec. 15, 1816; pupil of Fétis; c. opera and wrote a harmony. (2) **Eugène Léon**, b. Ajaccio, 1821; remarkable horn-virtuoso; he always refused to tell how he produced three or four notes at once, making it possible to play the parts for three horns on one; pupil of Gallay, then joined orch. at Paris Opéra; made many tours, was a favourite of Napoleon III., then retired to Nice; a great wit and a composer of excellent songs. (3) **Albert Jos.**, b. Huy, Belgium, Dec. 3, 1816; theorist and composer.

Vleeshouwer (flās'-hoo-vĕr), **Albert de**, b. Antwerp, June 8, 1863; pupil of Jan Blockx; prod. 2 operas, "*L'École des Pères*" (1892) and "*Zryni*" (Antwerp, 1895), symphonic poem, "*De wilde Jäger*," etc.

Vockerodt (fôk'-ĕ-rōt), **Gf.**, Mülhausen, 1665—Gotha, 1727; theorist.

Vogel (fō'-gĕl), (1) **Jn. Chr.**, Nürn-

Digitized by Google

berg, 1756—Paris, 1788; dram. composer. (2) **L.,** flutist and composer. Paris, 1792—1798. (3) **Fr. Wm. Fd.,** b. Havelberg, Prussia, Sept. 9, 1807; pupil of Birnbach, Berlin; toured as organist; from 1852, at Bergen, Norway; pub. a concertino for org. with trombones; symph., overture, 2 operettas, etc. (4) **(Chas. Louis) Ad.,** Lille, 1808—Paris, 1892; violinist and dram. composer. (5) **(Wm.) Moritz,** b. Sorgau, near Freiburg, Silesia, July 9, 1846; pianist; pupil of Leipzig Cons.; teacher, critic and conductor of choral socs., Leipzig; pub. pf. method, c. rondos, etc. (6) **(Ad.) Bd.,** Plauen, Saxony, 1847—Leipzig, 1898; journalist, writer and composer. (7) **Emil,** b. Wriezen-on-Oder, Jan. 21, 1859; Dr. Phil., Berlin, 1887; 1883, sent to Italy by the govt. as Haberl's asst. in studying Palestrina's works; from 1893, lib. Peters Mus. Library, Leipzig; pub. monographs, etc.

Voggenhuber (fôg'-gĕn-hoo-bĕr), **Vilma von** (Frau **V. Krolop**), Pesth, 1845—Berlin, 1888; dram. soprano at Berlin ct.-opera 1868–88.

Vogl (fōkh'-'l), (1) **Jn. Michael,** Steyr, 1768—Vienna, 1840; tenor and conductor (v. FZ. SCHUBERT). (2) **Heinrich,** Au, Munich, Jan. 15, 1845—on the stage, Munich, April 21, 1900; famous tenor; début Munich ct.-opera, 1865; sang there thereafter; eminent in Wagnerian rôles at Bayreuth; prod. an opera "*Der Fremdling*" (Munich, 1899). (3) **Therese** (née **Thoma**), Tutzing, Lake of Starnberg, Nov. 12, 1845; from 1868, wife of above, and like him, eminent in Wagner opera; dram. soprano; pupil of Hauser and Herger, Munich Cons.; 1864, Carlsruhe; 1865–92, Munich, then retired.

Vogler (fōkh'-lĕr), **Georg Jos.** ("**Abbé Vogler**"), Würzburg, June 15, 1749—Darmstadt, May 6, 1814; famous organist; theorist and composer; pupil of Padre Martini and Vallotti; took orders at Rome; 1786–99, court-conductor Stockholm; 1807, ct.-cond. at Darmstadt; he was eminent as a teacher of radical methods; toured widely as a concert organist with his "orchestrion"; he wrote many treatises; c. 10 operas, a symphony, etc.

Vogrich (fō'-grĭkh), **Max (Wm. Carl),** b. Szeben (Hermannstadt), Transylvania, Jan. 24, 1852; pianist; at 7 he played in public, then pupil of Leipzig Cons.; 1870–78, toured Europe, Mexico and South America; then U. S. with Wilhelmj; 1882–86, in Australia, where he m.; since 1886, lives in New York; c. 3 grand operas (text and music) incl. "*Wanda*" (Florence, 1875); c. also an oratorio "*The Captivity*" (1884; Met. Op. 1891); 2 cantatas, Missa Solemnis; 2 symphs., vln.-concerto, etc.

Vogt (fōkht), (1) **Gustave,** Strassburg, 1781—Paris, 1879; oboist, professor and composer. (2) **Jn. (Jean),** Gross-Tinz, near Leignitz, 1823—Eberswalde, 1888; pianist and composer.

Voigt (foikht), (1) **Jn. G. Hermann,** Osterwieck, Saxony, 1769—1811; organist and composer. (2) **K.,** Hamburg, 1808—1879; conductor. (3) **Henriette** (née **Kunze**), 1809—Oct. 15, 1839; distinguished amateur musician at Leipzig; intimate friend of Schumann.

Volckmar (fôlk'-mär), **Wm. (Valentin),** Hersfeld, Cassel, 1812—Homberg, near Cassel, 1887; mus.-teacher, organist, writer and composer.

Volkert (fôl'-kĕrt), **Fz.,** Heimersdorf, Bohemia, 1767—Vienna, 1845; organist and conductor; c. over 100 comic operas, Singspiele, etc.

Volkland (fôlk'-länt), **Alfred,** b. Brunswick, April 10, 1841; pupil Leipzig Cons.; ct.-pianist at Sondershausen; from 1867, ct.-cond. there; 1869–75, cond. Leipzig Euterpe, also co-founder the Bach-Verein; since 1875, cond. at Basel; 1889, Dr. Phil. *h. c.* (Basel Univ.).

Volkmann (fôlk'-män), **(Fr.) Robt.,** Lommatzsch, Saxony, April 6, 1815

Digitized by Google

—Pesth, Oct. 30, 1883; notable composer; son and pupil of a cantor; studied with Friebel (vln. and 'cello), Anacker (comp.) and K. F. Becker, at Leipzig; 1839–42, taught mus. at Prague; thereafter lived in Pesth, excepting 1854–58, Vienna; for years prof. of harm. and cpt. at the Nat. Acad. of Mus., Prague; c. 2 symphs.; 3 serenades for strings; 2 overtures, incl. "*Richard III.*"; concerto for 'cello, Concertstück for pf. and orch.; 2 masses with orch.; Christmas Carol of the 12th cent.; old German hymns for double male chorus; 6 duets on old German poems; 2 wedding-songs; alto solo with orch., "*An die Nacht*"; dram.-scene for soprano with orch., "*Sappho*"; pf.-pcs. and songs. Biog. by Vogel (Leipzig, 1875).

Vollhardt (fôl'-härt), **Emil Reinhardt,** b. Seifersdorf, Saxony, Oct. 16, 1858; pupil of Leipzig Cons.; cantor Marienkirche and cond. at Zwickau; c. motets and songs.

Vollweiler (fôl'-vī-lĕr), **K.,** Offenbach, 1813—Heidelberg, 1848; piano-teacher and composer.

Volumier (vō-lûm-yā), **J. Bapt.,** Spain, 1677—Dresden, 1720; ct.-violinist and ball-cond., Berlin and Dresden.

Vonderheide (fŏn'-dĕr-hī'-dĕ), **J. Fr.,** b. Cincinnati, Feb. 28, 1857; public singer and violinist at 10; at 17 he knew nearly all instrs. of the orch.; taught 3 years in Pittsburg; studied voice-culture and piano in Cincinnati and Europe; 1882–84, dir. Buffalo Sch. of Mus.; 1885–91, N. Y. Conservatory.

Vopelius (fô-pā'-lĭ-oos), **Gf.,** Herwigsdorf, n. Zittau, 1645—Leipzig, 1715; cantor and composer.

Voretzsch (vō'-rĕtsh), **Jns. Felix,** b. Altkirchen, July 17, 1835; pianist and conductor.

Voss, (1) **(Vos'sius) Gerhard Jn.,** Heidelberg, 1577—Amsterdam, 1649; writer on mus. (2) **Isaak,** Leyden, 1618—Windsor, Engl., 1689; son of above; canon and writer. (3) **Chas.,** Schmarsow, Pomerania, 1815—Verona, 1882; pianist and composer.

Vowles (vōlz), **W. G.,** succ. J. Smith, org.-builder, est. Bristol, 1814.

Vredemann (frā'-dĕ-măn), (1) **Jakob,** teacher and composer, Leuwarden, ca. 1600—1640. (2) **Michael,** teacher and theorist, Arnheim, 1612.

Vroye (vrwă), **Th. Jos. De,** Villers-la-Ville, Belgium, 1804—Liège, 1873; canon and theorist.

Vuillaume (vwē-yōm), family of French vln.-makers. (1) **Claude** (1771—1834); had 4 sons who followed him, the most famous (2) **Jean Baptiste,** Mirecourt, Dept. of Vosges, France, Oct. 7, 1798—Paris, March 19, 1879; 1821–25, in partnership with Lete; he was v. succ. and a remarkable imitator of Stradivari; inv. 1851, "octobasse" (v. D. D.); 1855, a larger viola "contre-alto"; in 1867 a mute, the "pedale sourdine"; also a machine for manufacturing gut-strings of unvaried thickness, etc. His brothers were: (3) **Nicolas** (1800—1871), (4) **Nicolas Fran.** (1802—1876), and (5) **Claude Fran.** (b. 1807), also an org.-builder. (6) **Sebastian** (1835—1875), vln.-maker.

Vulpius (fool'-pĭ-oos), **Melchior,** Wasungen, ca. 1560—Weimar, 1616; cantor and composer.

W

Wach (väkh), **K. Gf. Wm.,** Löbau, 1755 — Leipzig, 1833; double-bass player.

Wachs (wäsh), **Paul,** b. Paris, Sept. 19, 1851; pianist, pupil of Paris Cons.; won 1st prize for organ, 1872; c. pf.-pieces.

Wachsmann (väkhs'-măn), **Jn. Jacob,** early 19th cent. mus.-director, Magdeburg Cath.; composer, writer of methods, etc.

Wachtel (väkh'-tĕl), (1) **Theodor,** Hamburg, 1823—Frankfort-on-Main, 1893; noted tenor; son and successor of a livery-stable keeper, then "discovered"; studied with Frl. Grand-

Digitized by Google

jean. His son (2) **Th.** (d. Dessau, 1875) was for a time a tenor.

Wachter (väkh'-tĕr), **Ernst,** b. Mühlhausen, May 19, 1872; bass; studied with his father and Goldberg; 1894, Dresden opera; from 1896 Bayreuth, as "Fasolt," etc.

Wade, Jos. Augustine, b. Dublin—d. London, 1845; violinist, conductor and composer.

Waelput (väl'-poot), **Hendrik,** Ghent, 1845—1885; cond., professor and dram. composer.

Waelrant (wäl'-rănt), **Hubert,** Tongerloo, Brabant, ca. 1517—Antwerp, 1595; a mus.-pub. and teacher; introduced "Bocedisation" (v. D.D.); c. motets, etc.

Wagenseil (vä'-gĕn-zīl), (1) **Jn. Chp.,** Nürnberg, 1633 — Altdorf, 1708; writer. (2) **G. Chp.,** Vienna, 1715—1777; teacher and composer.

Wagner (väkh'-nĕr), (1) **Gotthard,** Erding, 1697—Benedictine monastery, Tegernsee, 1739; composer. (2) **G. Gf.,** Mühlberg, Saxony, 1698—Plauen, 1760; cantor and composer. (3) **Jn. Joachim,** 18th cent. org.-builder at Berlin. (4) Bros. **Jn.** and (5) **Michael,** org.-builders at Schmiedefeld, 18th cent. (6) Two bros. **Chr. Salomon** and (7) **Jn. Gl.,** harpsichord-makers Dresden, 1774. (8) **K. Jakob,** Darmstadt, 1772—1822; horn-virtuoso, concert-conductor; c. operas. (9) **Ernst David,** Dramburg, Pomerania, 1806—Berlin, 1883; cantor, organist, mus.-director and composer; pub. essays.

(10) **(Wm.) Richard,** Leipzig, May 22, 1813—(of eyrsipelas) Venice, Feb. 13, 1883; eminent opera composer; son of a clerk in the city police-court, who died when **W.** was six months old; the mother m. an actor and playwright, Ludwig Geyer of Dresden. **W.** attended the Dresden Kreuzschule until 1827; he transl. 12 books of the Odyssey, and at 14 wrote a bombastic and bloody Shakespearean tragedy; 1827, he studied at the Nikolai Gymnasium, Leipzig, where the family lived while his sister Rosalie was engaged at the City Theatre there. **Wagner** was impelled music-ward by hearing a Beethoven symph. and took up Logir's "Thoroughbass." He then studied theory with the organist Gottlieb Müller and c. a string-quartet, a sonata and an aria. 1830, after matriculation at Leipzig Univ., he studied six months with Th. Weinlig (comp.) and c. a pf.-sonata, and a 4-hand polonaise. He studied Beethoven's symphs. very thoroughly. At 19 he c. a symph. in 4 movements, prod. at the Gewandhaus, Leipzig, 1833. He wrote the libretto for an opera, "*Die Hochzeit,*" an introduction, septet, and a chorus 1832, but his sister Rosalie thought it immoral and he gave it up; 1833 his brother Albert, stage-manager and singer at the Würzburg Theatre invited him to be chorusm. there. He c. a romantic opera in 3 acts "*Die Feen,*" to his own libretto (after "*La Donna serpente,*" by Gozzi); it was accepted but never performed, by the Leipzig th.-dir. Ringelhardt (given at Munich, 1888). 1834, he became cond. at the Magdeburg Th. Here he c. (text and music) "*Das Liebesverbot* (after Shakespeare's "*Measure for Measure*"), performed by a bankrupt troupe, 1836. Th.-cond. at Königsberg, and m. (1836) an actress Wilhelmine Planer, who d. 1866, after they had separated in 1861.

He c. an overture "*Rule Britannia.*" 1837 cond. Riga opera. Moved by Meyerbeer's triumphs at the Gr. Opéra at Paris, **W.** went there, July, 1839, by sea. The voyage lasted 3½ weeks and was very stormy; the experience suggested to him the opera "*Flying Dutchman.*" Meyerbeer gave him letters to musicians and pubs. in Paris; here he suffered poverty and supported himself by song-writing, arranging dances for piano and cornet, preparing the pf.-score of Halévy's "*Reine de Chypre,*" and

Digitized by Google

writing articles. His operas were scornfully rejected and he could get no hearing till the v. succ. "*Rienzi*" was prod., Dresden, 1842, and "*Der Fliegende Holländer*," Jan. 2, 1843. The novelties in this work provoked a furious opposition that never ceased. 1843–49 he was cond. of Dresden Opera, also cond. Dresden Liedertafel, for which he wrote a biblical scene, "*Das Liebesmahl der Apostel*," for 3 choirs, a cappella, later with full orch. "*Tannhäuser*" was prod., Dresden, 1845, with succ. in spite of bitter opposition. In 1848 "*Lohengrin*" was finished; but the mgr. of the Opera did not care to risk the work. He now wrote out a little sketch "*Die Nibelungen, Weltgeschichte aus der Sage*"; a prose study on "*Der Niebelungen-Mythus als Entwurf zu einem Drama*" (1848), and a 3-act drama with Prologue, written in alliterative verse, "*Siegfried's Tod*," preparations for the great work to follow. A rashly expressed sympathy with the revolutionary cause (1849) made flight necessary; he went to Weimar with Liszt, but had to go on to Paris to escape the order for his arrest. 1849 he proceeded to Zurich, were he wrote a series of remarkable essays: "*Die Kunst und die Revolution*" (1849), "*Das Kunstwerk der Zukunft*," "*Kunst und Klima*," "*Das Judenthum in der Musik*" (1850), "*Oper und Drama*," "*Erinnerungen an Spontini*," a prose drama "Wieland der Schmiedt," and the 3 poems of the Niebelungen trilogy (privately printed 1853). The music of "*Das Rheingold*" was finished 1854, "*Die Walküre*," 1856. He cond. orch. concerts with much succ., lectured on the mus. drama, prod. "*Tannhäuser*" (Zurich, 1855); 1855 he cond. 8 concerts of the London Philh. Soc. 1857 he left "*Siegfried*" unfinished and c. "*Tristan und Isolde*." 1860 he gave concerts of his own works, winning many enthusiastic enemies and some valuable friends. The French Emperor ordered "*Tannhäuser*" to be prod. at the Gr. Opéra, March 13, 1861. It provoked such an elaborate and violent opposition (for omitting the ballet) that it was withdrawn after the third performance.

W. was now permitted to return to Germany; "*Tristan*" was accepted at the Vienna ct.-opera, but after 57 rehearsals the singers declared it impossible to learn. In 1863, he pub. text of the "*Nibelung Ring*" despairing of ever completing the mus. When his financial state was most desperate, King Ludwig II. of Bavaria (1864) invited him to Munich and summoned von Bülow as cond. to prod. "*Tristan und Isolde*" (June 10, 1865); but opposition was so bitter that **W.** settled at Triebschen, Lucerne, and completed the scores of "*Die Meistersinger*" (prod. Munich, 1868) and "*Der Ring des Nibelungen*," "*Siegfried*" (1869) and "*Götterdämmerung*" (1874).

1870 he m. Cosima, the divorced wife of von Bülow and natural daughter of Liszt. Since his death she has had charge of the Bayreuth Festivals. Though King Ludwig's scheme for a special Wagner Theatre in Munich was given up, there were by this enough Wagner-lovers and societies throughout the world, to subscribe funds for a theatre at Bayreuth, where the corner-stone was laid in 1872, on his 60th birthday. In August, 1876, complete performances of "*Der Ring des Nibelungen*" were given there under most splendid auspices, but with a deficit $37,500, paid off by a partially succ. festival in London, 1877, and by the setting aside of the royalties from performances at Munich. He now set to work on the "*Bühnenweihfestspiel*" (Stage - consecrating - festival - play). "*Parsifal*," finished, and prod. in 1882. The same year ill-health sent him to Venice, where he d. suddenly. His writings (extravagantly praised

Digitized by Google

and condemned) are pub. in various eds. There is an English translation in 8 volumes, by Wm. Ashton Ellis. Besides his operas and the other works mentioned he c. a symph. (1832); 6 overtures, incl. "*Konzertouvertüre siemlich fugirt*," "*Polonia*," "*Columbus*," "*Rule Britannia*"; "*New Year's Cantata*"; incid. mus. to Gleich's farce "*Der Berggeist*" (Magdeburg, 1836); "*Huldigungsmarsch*" (1864, finished by Raff); "*Siegfried Idyll*" (1870, for his son then a year old), "*Kaisermarsch*" (1870), "*Festival March*" (for the Centennial Exposition, Philadelphia, 1876), "*Gelegenheits-Cantata*" (for unveiling a statue of King Friedrich, August, 1843), "*Gruss an den König*" (1843, pf.), "*An Weber's Grabe*" (Funeral March for wind-instrs. on motives from Weber's "*Euryanthe*," and double quartet for voices, 1844). FOR PF.: sonata; polonaise, for four hands; fantaisie, "*Albumsonate, für Frau Mathilde Wesendonck*" (1853); "*Ankunft bei den Schwarzen Schwanen*" (1861); "*Ein Albumblatt für Fürstin Metternich*" (1861), "*Albumblatt für Frau Betty Schott*" (1875). SONGS: "*Caruevalslied*" from "*Das Liebesverbot*" (1835–36); "*Dors, mon enfant*," "*Mignonne*," "*Attente*" (1839–40). "*Les deux Grenadiers*" (1839); "*Der Tannenbaum*" (1840); "*Kraftliedchen*" (1871), "*Fünf Gedichte*;" 1, "*Der Engel*"; 2, "*Stehe still*"; 3, "*Im Treibhaus*"; 4, "*Schmerzen*"; 5, "*Träume*" (1862).

Biog. by C. F. Glasenapp (1876); F. Hueffer (1881); R. Pohl (1883); W. Tappert (1883); H. v. Wolzogen (1883); Ad. Jullien (1886); H. T. Finck (1893); H. S. Chamberlain (1897); E. Dannreuther, F. Prager (1893); G. Kobbé; Glasenapp and Ellis (1900). There are many treatises on his works. His letters have also been published in various forms.

Wagner.

BY HENRY T. FINCK.

WHEN Richard Wagner was living as a political refugee in Switzerland, at the age of thirty-six, he elaborated his theory of the "art-work of the future" in a long essay. Reduced to one sentence, this theory was, that music, poetry, painting, sculpture, and architecture had run their course as separate arts, and that the art-work of the future was to be a combination of them. At a later period he tried to make Beethoven responsible for this theory, so far at least as the union of poetry and music is concerned. Beethoven, he argued, wrote his first eight symphonies for instruments alone, but when he composed the Ninth, the greatest of them all, he reached a point in the last movement, where the orchestra no longer sufficed for his purposes, so he called in the aid of the human voice and poetry —Schiller's "*Ode to Joy*." This symphony thus became "the gospel of the art-work of the future"; and beyond it, Wagner maintained, progress was possible only in the direction of the genuine music-drama; "the key to which was thus forged by Beethoven." And when the corner-stone for the Bayreuth Theatre—in which the "art-work of the future" was to be pre-

Digitized by Google

sented to the world—was laid, Wagner significantly made it the occasion for the performance of this epoch-making *Ninth Symphony*. ¶ Undoubtedly it was a stroke of genius on the part of Wagner thus to turn the tables on his enemies—who had decried him as a heretic and a foe to music—by claiming their very idol as the sire of his new doctrine. In truth, however, it is not at all probable that Beethoven had in mind any such purpose as Wagner imputes to him. There is no reference to anything of the kind among the biographic documents, whereas, it is known, on the other hand, that Beethoven had been intending nearly all his life to set to music Schiller's "*Ode to Joy*." According to Czerny, he subsequently even pronounced this experiment of incorporating the Ode in his symphony a mistake (*Missgriff*). The voice, in truth, was never congenial to him. "Songs I do not like to write," he said to Rochlitz, in 1822, the very time when he was at work on the "*Ninth Symphony*." In both this work and the "*Missa Solennis*," of the same period, Beethoven, moreover, uses the human voice like an instrument, and it is probable that in each case his object in employing it was not so much to secure an alliance with poetry as to increase the power of his musical forces, and to enlarge the variety of tone-colours by adding to the orchestra the human voice, alone, concerted, and in massive choral combination. ¶ Wagner's musical pedigree must therefore be sought elsewhere. His ancestry might be traced back as far as Peri and the other originators of Italian opera who (strange as it may seem to us who know only the later Italian opera which Wagner reviled) represented a protest in favor of poetry against the tyranny of music in the marriage of these arts. Wagner's whole art was such a protest, and his more immediate progenitor in this respect was Gluck, who found that Italian opera had gradually become ridiculous through the "vanity of singers and the unwise compliance of composers;" and who, therefore, endeavoured to reduce operatic music to its proper function; that of seconding the poetry and deepening the feeling it arouses. Gluck's idea that the relation of poetry to music was much the same as that of a sketch to the colour, "which animates their figures without altering their outlines" was cordially endorsed and adopted by Wagner. ¶ The next step in the evolution of Wagnerism is represented by Weber, his indebtedness to whom Wagner frankly acknowledged in several places. He declared that the last scenes in Weber's "*Euryanthe*" realised the ideal of musico-dramatic art, as here the orchestra "interpenetrates the recitatives as the blood does the veins of the body." What Weber himself wrote about this opera: "'*Euryanthe*' is a purely dramatic work, which depends for its success solely on the co-operation of the sister arts, and is certain to lose its effect if deprived of their assistance," shows that his ideal was the same as Wagner's. Had he lived longer, and had he possessed Wagner's pugnacity and iron will, he might

Digitized by Google

have been the man to annihilate the old-fashioned opera and triumphantly establish the modern music-drama. He even made use of leading motives [vide D. D.]. His early opera "*Abu Hassan*" has a melody which is afterwards repeated in a reminiscent way. The "*Freyschütz*" has eleven recurring melodies, and "*Euryanthe*" has eight. ¶ While the germs and main principles of Wagnerism may thus be found in Peri, Monteverde, Gluck, and Weber, it remained for Wagner's genius to develop and apply them. Gluck's operas were still far from being perfect works of art. To cite Wagner's own words: "In Gluck's operas we find the aria, the recitative, the ballet still placed side by side without any connection;" while opera in general remained after him, as before, a mere variety show, with here a pretty tune, there a graceful skip of a dancer or a brilliant feat of vocalisation, here a dazzling scenic effect, there a volcanic outburst of the orchestra, and the whole without artistic coherence. If a painter put on a canvas a number of human figures and diverse objects totally unrelated to each other, no one would call it a work of art, however well done each figure might be in itself. The opera before Wagner was such a canvas. He was the first who made a genuine picture of it—an art-work organically united in all its parts. He did this by means of the leading motives—the typical melodies and characteristic harmonies which accompany each of the *dramatis personæ* throughout the score, just as their social and moral character accompanies them, with such modifications as the situation calls for. Weber had used leading motives as we have seen, but only in an elementary way. It remained for Wagner to make them the very framework of the music-drama. He thus taught music to speak a definite language, so that we can almost tell by listening to the orchestra alone what is going on on the stage. ¶ His whole aim and desire was to make the drama impressive and intelligible. For this reason he discarded the tuneful style of vocalism in vogue in Italian opera and developed a new vocal style—a sort of melodious declamation or "speech-song." This led to the ridiculous accusation that there was "no melody" in his operas, whereas the orchestral score usually bubbles over with melodies—often two or more at a time. After the singers had begun to master the new vocal style, it was found, moreover, that an artist like Lilli Lehmann or Jean de Reszké can make this speech-song sound smooth, and melodious, too—as smooth and melodious as the bel canto of Rossini and Mozart. And after the singers had learned how to act, and to enunciate distinctly, opera-goers learned that Wagner had written stage-works which were quite as impressive poetically as they were musically. He had an immense advantage over all other composers in being able to write his own poems. His best ten operas—"*The Flying Dutchman*," "*Tannhäuser*," "*Lohengrin*," "*Rheingold*," "*Walküre*," "*Siegfried*," "*Götterdämmerung*," "*Tristan*," "*Meister-*

Digitized by Google

singer," and "*Parsifal*"—apart from the music, rank among the best plays ever written in Germany; though to be sure they must not be judged apart from the music any more than the music must be judged apart from the poems. The ludicrous opinions on these works formerly expressed by so many professional musicians and critics were due chiefly to the fact that they did not bear this in mind, though Wagner protested on every possible occasion that he must not be judged from the stand-point of the separate arts, but of the combined arts. The greatest defects in the present-day performances of his operas is owing to this, that few stage-managers have yet learned that he expects them to be artistic, too, familiar with every detail of the work, so that they can show how every incident on the stage is mirrored and emphasised in the orchestral score. There is much delightful pantomimic music in these operas, the meaning of which is lost if the stage-manager is a bungler, and the singers poor actors. ¶ With all these reforms and innovations, Wagner never could have become the most commanding figure in the modern music-world had he not been endowed at the same time with the faculty for creating an extraordinary abundance of ideas, melodic and harmonic. Wilhelm Tappert has truly observed that there is more melody in Wagner's "*Meistersinger*" than in all the operas of the melodious Mozart. In the field of harmony and modulation Wagner was an innovator of unprecedented originality. There can be no tragic expression without discord, and he was the greatest of all masters of discord—the musical tragedian par excellence. In orchestration, too—the art of clothing his ideas in beautiful garbs of various colours—he was without a rival. ¶ As Schubert influenced all song-writers after him, Chopin all the pianoforte-composers, and Beethoven all the symphonists, so Wagner has cast his spell on every writer for the stage. "Wagner is the oxygen, the atmosphere which modern opera breathes," writes Ferdinand Pfohl; and he hardly exaggerates when he adds that "modern opera, apart from Wagner's art is an empty word, a phantom. It does not exist." The minor composers of all countries have been indulging for nearly half a century in a very bacchanal of plagiarism at his expense, while even the greatest of living masters—Dvořák, Grieg, Saint-Saëns, Richard Strauss—have honestly profited by his example in various branches of music. Rubinstein committed suicide by trying to swim against the current. The German school of opera, the French, and even the Italian have followed Wagner in abandoning colorature song and elaborate arias, in giving greater coherence to their scores, and in showing a decent regard for their texts. In these respects even Verdi, greatest of the Italians, has in his last period, paid homage to Wagner's genius.

Digitized by Google

(11) **Siegfried,** b. Triebschen, Lucerne, June 6, 1869; only son of above; attended a polytechnic sch., but took up mus. as pupil of Kniese and Humperdinck; since 1893, a concert-cond. in Germany, Austria, Italy and England; he conducts with his left hand; lives at Bayreuth; cond. at the Festivals; c. a symph. poem "*Sehnsucht*" (Schiller), text and music of mod. succ. comic-romantic opera "*Der Bärenhäuter*" (Munich Ct. Th., 1899), unsucc., "*Herzog Wildfang*" (1901). (12) **(Jachmann - Wagner), Johanna,** near Hanover, Oct. 13, 1828—Würzburg, Oct. 16, 1894; niece of (10); dram. soprano; created "Elizabeth," 1845; m. a judge Jachmann. (13) **Paul Emil,** b. Neise, June 28; teacher at Paderborn; c. operettas, orch.-pcs., etc.

Wain'wright, (1) **J.,** d. 1768; organist, Manchester. (2) **Robt.,** 1748—1782; son of above; organist and composer, Liverpool. (3) **Richard,** 1758—1825; bro. and succ. of above. (4) **Wm.,** d. 1797; double-bass virtuoso and singer; bro. of above.

Waissel (vīs'-sĕl), **(Waisse'lius) Matthias,** b. Bartenstein, Prussia; lutenist and composer at Frankfort, 1573.

Walcker (väl'-kĕr), (1) **Eberhard Fr.,** Cannstadt, 1794—Ludwigsburg, 1872; son of a skilled org.-builder; himself a noted org.-builder; succeeded by his five sons, (2) **H.** (b. Oct. 10, 1828), (3) **Fr.** (b. Sept. 17, 1829), (4) **K.** (b. March 6, 1845), (5) **Paul** (b. May 31, 1846), and (6) **Eberhard** (b. April 8, 1850).

Waldersee (väl'-dĕr-zā), **Paul,** Count **von,** b. Potsdam, Sept. 3, 1831; a Prussian officer from 1848–71, then took up mus.; co-editor of Beethoven and Mozart.

Wa'ley, Simon, London, 1827—1875; pianist and composer.

Walkeley (wôk'-lĭ), **Antony,** 1672—1717(18); Engl. org. and composer.

Walker (wôk'-ĕr), (1) **Jos. Cooper,** Dublin, 1760—St.-Valéry, France, 1810; writer. (2) **Jos. and Sons,** org.-builders, London. (3) **Fr. Edw.,** b. Marylebone, London, Jan. 17, 1835; tenor; chorister Chapel Royal; prof. of singing, R. A. M.; 1883, cond. Brixton Philh. Soc. (4) **Edith,** b. New York; contralto; studied Dresden Cons. with Orgeni; engaged at the Vienna opera for 4 years as 1st alto; sings also in concert.

Wal'lace, Wm. Vincent, Waterford, Ireland, June 1, 1814—Château de Bages, Haute Garonne, Oct. 12, 1865; violinist; wandered over the world; c. very pop. pf.-pcs. and c. 6 operas includ. the very succ. "*Maritana*" (London, 1845); and "*Lurline*" (do. 1860).

Wallaschek (väl'-lä-shĕk), **Richard,** lecturer at Lemburg Univ.; pub. 1886, valuable treatise "*Æsthetik der Tonkunst.*"

Wallenstein (väl'-lĕn-shtīn), **Martin,** Frankfort-on-Main, 1843—1896; pianist; c. comic opera.

Wallerstein (väl'-lĕr-shtīn), **Anton,** Dresden, 1813—Geneva, 1892; violinist and composer.

Wall'is, J., Ashford, Kent, 1616—London, 1703; acoustician.

Walliser (väl'-lĭ-zĕr), **Chp. Thos.,** Strassburg, 1568—1648; mus.-dir., theorist and composer.

Wallner (väl'-nĕr), **Leopold,** b. Kiev, Russia, Nov. 27, 1847; writer and mus.-teacher in Brussels.

Wallnöfer (väl'-nā-fĕr), **Ad.,** b. Vienna, April 26, 1854; pupil of Waldmüller, Krenn and Dessoff (comp.), Rokitansky (singing); barytone at Vienna; 1882, with Neumann's troupe; 1897–98, N. Y.; c. succ. op. "*Eddystone*" (Prague, 1889), etc.

Walmisley (wämz'-lĭ), (1) **Thos. Forbes,** London, 1783—1866; organist and composer. (2) **Thos. Attwood,** London, 1814—Hastings, 1856; son of above; professor and composer.

Wa'lond, (1) **Wm.,** organist and com-

Digitized by Google

poser, Oxford, 1759. (2) **Wm.**, d. 1836; son of above; organist, Chichester, 1775.

Walsh, John, d. London, 1736; mus.-publisher.

Walter (väl'-tĕr), (1) **Ignaz,** Radowitz, Bohemia, 1759—Ratisbon, ca. 1830; tenor and composer. (2) **Juliane** (née **Roberts**), wife of above; a singer. (3) **G. Anton,** b. Germany; pupil, R. Kreutzer; 1792, opera conductor at Rouen; composer. (4) **Albert,** b. Coblentz; from 1795, clarinettist and composer in Paris. (5) **Aug.**, Stuttgart, 1821—Basel, Jan. 22, 1896; mus.-director and composer. (6) **Jos.**, Neuberg-on-Danube, 1833—Munich, 1875; vln.-teacher. (7) **Gustav,** b. Bilin, Bohemia, Feb. 11, 1836; tenor; pupil of Prague Cons.; début in Brunn, 1856–87, principal lyric tenor at Vienna ct.-opera. (8) **Benno,** Munich, June 17, 1847—Oct. 23, 1901; bro. and successor of above; violinist; pupil of Munich Cons.; from 1863 member of the ct.-orch. (9) (wôl'-tĕr), **Wm. H.,** b. Newark, N. J., July 1, 1825; organist as a boy; from 1856, organist Columbia Coll., N. Y.; Mus. Doc., 1864; c. 2 masses. (10) **Geo. Wm.,** New York, b. Dec. 16, 1851; son and pupil of (9), also pupil of J. K. Paine (Boston), S. P. Warren (New York); l. Washington since 1869. (11) **K.,** b. Cransberg, Taunus, Oct. 27, 1862; pupil of Meister and Schmetz; later Ratisbon Sch. for Church-mus.; then teacher and organist at Biebrich-on-Rhine; from 1893, mus.-teacher at Montsbaur Seminary; wrote essays; c. motets, a prize triple fugue, etc. (12) **Fr. Wm.,** b. Mannheim, Sept. 3, 1870; Dr. Phil., Heidelberg, 1892; lives in Mannheim as writer and critic.

Walther von der Vogelweide (väl'-ter fōn dĕr [illegible]-gĕl-vī-dĕ), in the Tyrol (?), ca. 1160—Würzburg, after 1227; the chief Minnesinger and lyric poet of mediæval Germany.

Walther (väl'-tĕr), (1) **Jn.,** Thuringia, 1496—Torgau, 1570; singer and composer; ct.-conductor. (V. MARTIN LUTHER.) (2) **Jn. Jakob,** b. Witterda, near Erfurt, 1650; ct.-musician, publisher and composer. (3) **Jn. Gf.,** Erfurt, 1684—Weimar, 1748; organist, writer and composer. (4) **Jn. Chp.,** Weimar, 1715—71; organist and composer.

Wälzel (vĕl'-tsĕl), **Camillo,** Magdeburg, 1829—Vienna, 1895; librettist, (pseud. **F. Zell**).

Wambach (väm'-bäkh), **Émile (X.),** b. Arlon, Luxembourg, Nov. 26, 1854; pupil of Antwerp Cons.; c. symph. poem, "*Aan de boorden van de Schelde*," orch. 1 fantasias, Flemish drama "*Nathan's Parabel*"; 2 oratorios; a hymn for chorus and orch., etc.

Wangemann (väng'-ĕ-măn), **Otto,** b. Loitz-on-the-Peene, Jan. 9, 1848; pupil of G. Flügel, Stettin and Fr. Kiel at Berlin; since 1878, organist and singing-teacher Demmin Gymnasium; wrote org. treatise.

Wanhal (Van Hal) (vän'-häl), **Jn. Bapt.,** Neu-Nechanitz, Bohemia, 1739—Vienna, 1813; composer.

Wanski (vän'-shkĭ), (1) **Jn. Nepomuk,** b. ca. 1800 (?); son of (2) **Jan** (a pop. Polish song-composer); violinist; pupil of Baillot; toured widely, then lived at Aix; wrote a vln. method and c. études, etc.

Ward, (1) **J.,** d. before 1641; English composer. (2) **J. Chas.,** b. Upper Clapton, London, March 27, 1835; 1846, soloist on the concertina; since 1852, organist at several London churches; c. a motet, and a Sanctus for double-choir; cantata "*The Wood*"; "*A Psalm of Life*," with orch.; orch. fugue on "*The Sailor's Hornpipe*," etc.

Warlamoff (vär'-lä-môf), **Alex. Jegorovitch,** Moscow, 1810—1849; singing-teacher and composer

Warnots (vär-nō), (1) **Jean Arnold,** (1801—1861). (2) **Henri,** Brussels, 1832—1893; opera-tenor; son and

Digitized by Google

pupil of above; c. operetta. His daughter and pupil (3) **Elly**, b. Liège, 1862; soprano; début, Brussels, 1879; sang there, then at Florence, Paris Op.-Com., etc.

War'ren, (1) **Jos.**, London, 1804—Kent, 1881; organist, pianist, violinist, composer and writer. (2) **G. Wm.**, Albany, N. Y., Aug. 17, 1828—New York, 1902; self-taught organist; from 1870, organist St. Thomas's Ch., New York; prof. Columbia Univ.; c. church-mus. (3) **Samuel Prowse**, b. Montreal, Canada, Feb. 18, 1841; organist; pupil of Haupt, Gv. Schumann (pf.) and Wieprecht (instr.); 1865–67, organist of All Souls' Ch., New York; later at Trinity Ch.; c. church-mus., org.-pcs., etc. **Richard Henry**, Albany, N. Y., Sept. 17, 1859; son and pupil of (2), also studied abroad; from 1886 org. at St. Bartholomew's, N. Y.; founder and cond. of church choral soc., which gave many important works their first hearing; Parker's "*Hora Novissima*" was written for this society. C. anthems, services, a comic opera, songs, etc.

Wartel (vär-tĕl), (1) **Pierre Fran.**, Versailles, 1806—Paris, 1862; tenor. (2) **Atala Thérèse** (née **Adrien**), b. Paris, July 2, 1814; wife of above; 1831–38, prof. at Paris Cons.; c. pf.-studies, etc. (3) **Emil**, son of above; sang for years Th. Lyrique, then founded a sch.

Wasielewski (vä-zĕ-lĕf'-shki), **Jos. W. von**, Gross-Leesen, Danzig, 1822—Sondershausen, 1896; violinist, conductor, critic, composer, and important historical writer.

Wassermann (väs'-sĕr-măn), **H. Jos.**, Schwarzbach, near Fulda, 1791—Richen, n. Basel, 1838; violinist and composer.

Wassmann (väs'-măn), **K.**, vln.-teacher, Carlsruhe Cons.; pub. technical works.

Wat'son, (1) **Thos.**, Eng. composer, 1590. (2) **Wm. Michael**, Newcastle-on-Tyne, 1840—E. Dulwich, London, 1889; teacher and composer under pen-name **Jules Favre**. (3) **John Jay**, Gloucester, Mass., Sept. 23, 1830—Boston, Aug. 5, 1902; very succ. vt. and cond.

Webb, (1) **Daniel**, Taunton, 1735—Bath, 1815; writer. (2) **G. Jas.**, Rushmore Lodge, near Salisbury, Engl., 1803—Orange, N. J., 1887; organist and editor. (3) **Frank Rush**, b. Covington, Indiana, Oct. 8, 1851; pupil of N. E. Cons., Boston; organist; since 1883, teacher at Staunton, Va.; c. 200 pcs. for military bands, etc.

Webbe (wĕb), (1) **Samuel**, Sr., Minorca, 1740—London, 1816; ed. colls., etc. (2) **Samuel**, Jr., London, 1770—1843; son of above; writer and composer.

Weber (vā'-bĕr), (1) **Fridolin** (b. Zelli, 1733—d. 1764), and his bro. (2) **Fz. Anton** (b. 1734 ?), were violinists in the orch. of the Elector K. Theodor. **Fz.** became cond. of Eutin town orch. His four daughters were (3) **Josepha** (d. 1820), soprano; m. the violinist Hofer, 1789, later m. a bass, Meyer. For her Mozart c. "The Queen of the Night" in the "*Magic Flute*." (4) **Aloysia**, 1750—Salzburg, 1839. Mozart's first love; she m. an actor, Lange, 1780, and toured as a singer. (5) **Constanze**, Zell, 1763—Salzburg, 1842, Mozart's wife (1782); 1809, m. Nissen. (6) **Sophie**, 1764—Salzburg, 1843; m. the tenor Haibl. (7) **Fr. Aug.**, Heilbronn, 1753—1806; physician and c. (8) **Bd. Anselm**, Mannheim, April 18, 1766—Berlin, March 23, 1821; pianist, conductor and dram. composer. (9) (**Fr.**) **Dionys**, Welchau, Bohemia, Oct. 9, 1766—Prague, Dec. 25, 1842; dir. Prague Cons.; c. operas, etc. (10) **Gl.**, theorist and composer, Freinsheim, near Mannheim, 1779—Kreuznach, Sept. 21, 1839; amateur pianist, flutist and 'cellist, also cond.; wrote essays and valuable treatises; c. 3 masses, a requiem and a Te Deum

Digitized by Google

with orch. and pf.-sonata. (11) **Fridolin** (II.), b. 1761; son of (2), and step-broth. of (12); pupil of Haydn; singer and mus.-director.

(12) **K. Maria (Fr. Ernst), Freiherr von,** Eutin, Oldenburg, Dec. 18, 1786—(of consumption) London, June 5, 1826; son of the second wife of (2) and cousin, by marriage, of Mozart; the founder of German national opera (Wagner shows his influence deeply), and of the Romantic Sch.; perhaps the most widely influential German composer of the cent. More important, in cold fact, as a path-finder, and an influence, than as an artistic individuality; he was also a notable pianist (he could stretch a 12th), and a pioneer in modern pianistic composition. At first a pupil of his step-bro. (11). His mother, Genoveva (d. 1798, of consumption), was a dram. singer, and the family led a wandering life. At 10 he became pf.-pupil of J. P. Heuschkel. As a chorister in the cathedral at Salzburg, 1797, he had gratuitous lessons in comp. from Michael Haydn, to whom he dedicated his first published comps., six fughettas (1798). 1798–1800, at Munich, he studied singing with Valesi, and comp. with Kalcher. At 12 he c. an opera (the MS. lost or burned). He also appeared as concert-pianist. He met Aloys Senefelder, the inv. of lithography, and engraved his own op. 2, 1800, and made improvements in the process. At 13 he c. and prod. with succ. the opera "*Das Waldmädchen*" (Freiberg, also played at Chemnitz, Prague, Vienna and St. Petersburg). In 1801, he c. a third opera "*Peter Schmoll und seine Nachbarn*" (Augsburg, 1803?); 1803, in Vienna, he became a pupil of Abbé Vogler. 1804, cond. Breslau City Th.; resigned 1806; supported himself by lessons, then mus.-intendant to Duke Eugen of Würtemberg; 1807, private secretary to Duke Ludwig at Stuttgart, and mus.-master to his children. In a turmoil of intrigue and dissipation he forgot his art, until he became involved in a quarrel leading to his banishment in 1810. This sobered him and awoke his better self. Going to Mannheim, he prod. his first symph.; then rejoined Abbé Vogler, at Darmstadt. His opera "*Silvana*" was prod. (Frankfort-on-Main, 1810), and "*Abu Hassan*," a comic Singspiel (Munich, 1811). He made a concert-tour to various cities. 1813, cond. of the Landständisches Th. at Prague, where he reorganised the opera, and won such note that in 1816 the King of Saxony called him to Dresden to reorganise the Royal Opera. At 20 he began "*Der Freischütz*," but gave it up till later (the incid. mus. to Wolff's "*Preciosa*" took 3 weeks). In 1817, he m. the singer Karoline Brandt, a member of his company to whom he had long been engaged. They toured together as pianist and singer. "*Der Freischütz*" was prod. with tremendous succ., Berlin, 1821; its strong nationalism provoking a frenzy of admiration. But "*Euryanthe*" (Vienna, 1823) had much less succ. 1824, he was commissioned to write "*Oberon*," for Covent Garden, London, but consumption delayed its completion; it was prod. (London, 1826) with much succ. He lived only eight weeks longer; his body was taken to the family vault at Dresden. [See also pages 785 and 786.]

DRAMATIC WORKS: Besides the operas already mentioned he c. "*Rübezahl*" (begun 1804, not completed); "*Die Drei Pintos*" (completed by G. Mahler, written and prod. Leipzig, 1888). Incid. mus. to Schiller's "*Turandot*," Müllner's "*König Yngurd*," Gehe's "*Heinrich IV.*" and Houwald's "*Der Leuchtthurm.*" C. also cantatas, incl. "*Der erste Ton*" (1808); and "*Kampf und Sieg*" (on the battle of Waterloo), with orch. (1815); "*Natur und Liebe*," 1818; hymn, "*In seiner Ordnung schaff*

Digitized by Google

der Herr," with orch.; (1812), 2 masses and 2 offertories, with orch.; some very pop. songs, four scenes and arias for soprano with orch.; 2 scenes and arias for tenor, chorus and orch.; 19 part-songs, some very pop.; and children's songs; 6 canons à 3–4; duets (op. 31); 2 symphs. (both in C); Jubel-Ouvertüre; 2 clarinet-concertos; bassoon-concerto; adagio and rondo ungarese for bassoon with orch.; variations for many instrs.; chamber-mus.; 2 pf.-concertos, Concertstück with orch., 10 sonatas, a 4-hand sonata, the famous waltz "*Aufforderung zum Tanze*" ("*Invitation to the Dance*"), op. 65; 12 Allemandes; 6 Ecossaises; 18 "*Valses favorites de l'impératrice de France*"; several sets of Variations, etc. The so-called "*Weber's Last Waltz*" (*Thought or Farewell*) was written by Reissiger; a MS. copy of it being found in **W.**'s papers. Biog. by Barbedette (Paris, 1862, Leipzig, 1864–68); Jahns (Leipzig, 1873); Carl v. Weber (**W.**'s grandson) pub. his beautiful letters to his wife (1886); Th. Hell (1828). An almost ideal biog. is that of **W.**'s son the Baron Max Maria von W. (in 3 vols., 1866–68).

(13) **Edmund von,** Hildesheim, 1786—Würzburg, 1828; mus.-director and composer. (14) **Ernst H.,** Wittenburg, June 24, 1795—Leipzig, Jan., 1878, with his brother (15) **Wm. Ed.** (1804—1891), prof. at Göttingen; writer on acoustics, etc. (16) **Fz.,** Cologne, 1805—1876; organist, conductor and composer. (17) **Eduard W.,** town-musician, Frankenberg. (18) **K. H.,** b. Frankenberg, Aug. 9, 1834; son of above; pupil of Leipzig Cons., 1866–70; from 1877, dir. Imp. Russian Mus. Soc. at Saratov; pub. a pf.-method. (19) **G. Victor,** b. Ober-Erlenbach, Upper Hesse, Feb. 25, 1838; pupil of Schrems, Ratisbon; took orders; since 1866, cond. at Mayence Cath., expert and writer on org.-building; composer. (20) **Gustav,** Münchenbuchsee, Switzerland, 1845—Zurich, 1887; organist, conductor and composer. (21) **Miroslaw,** b. Prague, Nov. 9, 1854; violinist; pupil of his father; at 10 played before the Austrian Emperor, and toured; pupil of Blazek, Prague; also of the Cons.; Konzertmeister, royal orch. at Wiesbaden, and 2nd cond. at the opera (resigned, 1893); 1889, R. Mus.-Dir. C. incid. mus. to ballet "*Die Rheinnixe*" (Wiesbaden, 1884), 2 string-quartets (the 2nd taking prize at Petersburg, 1891), etc. (22) **Constantine Otto,** Germany, 1847 (?)—New Orleans, La., Nov. 13, 1901; pupil Leipzig Cons.; from 1860 in New Orleans as org., dir., teacher and composer.

Web'ster, Jos. Philbrick, Manchester, N. H., 1819—Elkhorn, Wis., 1875; composer.

Weckerlin (vĕk-ĕr-lăn), **Jean Bapt. Th.,** b. Gebweiller, Alsatia, Nov. 9, 1821; entered his father's business of cotton-dyeing; in 1844, studied singing with Ponchard and comp. with Halévy at the Paris Cons., prod. heroic choral symph. "*Roland*," 1847; gave mus.-lessons; 1853, prod. succ. 1-act opera, "*L'Organiste dans l'embarras*" (100 performances, Th.-Lyrique), followed by several privately performed operettas, 2 comic operas in Alsatian dialect, 1-act opera "*Après Fontenot*" (Th.-Lyrique, 1877); 1869, asst.-libr. Paris Cons.; 1876, libr.; wrote bibliogr. and other articles and treatises, and ed. valuable colls. C. "*Symphonie de la forêt*," an oratorio "*Le Jugement Dernier*," 2 cantatas, incl. "*Paix, Charité, Grandeur*" (Opéra, 1866); the ode-symphonie "*Les Poèmes de la Mer*," etc.

Weelkes (wĕks), **Thos.,** organist Chichester Cathedral; c. notable madrigals, etc., 1597.

Wegeler (vā'-gĕ-lĕr), **Fz. Gerhard,** Bonn, 1765—Koblenz, 1848; physician and biographer of Beethoven.

Digitized by Google

Wedekind (vā'-dĕ-kĭnt), **Erica,** b. Hanover, Nov. 13, 1872; soprano; pupil of Dresden Cons. and Fr. Orgeni; début Dresden ct.-opera, 1894, sang there 5 years, then toured widely in concert and opera; 1898, m. Herr Oschwald.

Wegelius (vā-gā'-lĭ-oos), **Martin,** b. Helsingfors, Nov. 10, 1846; pupil of Bibl, Vienna, and Richter and Paul, Leipzig; 1878, opera cond. and dir. of the Cons. at Helsingfors; pub. text-books; c. overture "*Daniel Hjort*"; a ballade with orch; "*Mignon*" for sopr. with orch., etc.

Wehle (vā'-lĕ), **K.,** Prague, 1825—Paris, 1883; pianist and composer.

Weichler (vīkh'-lĕr), **Maximilian,** flutist, Gewandhaus orch., Leipzig; pub. a flute text-book (1897).

Weidenbach (vī'-dĕn-bäkh), **Jns.,** b. Dresden, Nov. 29, 1847; pupil of Leipzig Cons.; since 1873 pf.-teacher there.

Weidt (vīt), **K.,** b. Bern, March 7, 1857; 1889 cond. at Klagenfurt; lives in Heidelberg; c. male choruses.

Weigl (vīkh'-l), (1) **Jos.,** Eisenstadt, Hungary, 1766—Vienna, 1846; ct.-conductor and dram. composer. (2) **Taddäus,** Vienna, 1774 (?)—1844; bro. of above; c. operettas.

Weinberger (vīn'-bĕrkh-ĕr), (1) **K. Fr.,** b. Wallerstein, 1883; teacher and cath. cond. at Würzburg. (2) **Karl,** b. Vienna, April 3, 1861; lives there; c. 9 succ. operettas, incl. "*Die Ulanen*" (Vienna, 1891), "*Lachende Erben*" (1892), "*Die Blumen-Mary*" (ib., 1897), "*Adam und Eva*" (ib., 1898).

Weingartner (vīn'-gärt-nĕr) **(Paul) Felix,** b. Zara, Dalmatia, June 2, 1863; notable conductor; pupil of W. A. Remy; later of Leipzig Cons., winning Mozart prize; friend of Liszt at Weimar, where his opera "*Sakuntala*" was prod. 1884; until 1889, theatre cond. at Königsberg, Danzig, and Hamburg, Mannheim; 1891–97, 2nd cond. Berlin ct.-opera, also cond. symph. concerts at the Royal orch.; from 1898 lives in Munich as cond. Kaim concerts as well as the R. Orch. Berlin; wrote treatises "*Uber das Dirigieren*" (Berlin, 1896), etc. C. operas "*Sakuntal*" (1884), "*Malawika*" (Munich, 1886), "*Genesius*" (Berlin, 1893), withdrawn by the author because of press attacks and revived with succ. at Mannheim and elsewhere; "*Orestes*" (Berlin, June 15, 1902); c. a symph.; symph. poems "*König Lear*," "*Das Gefilde der Seligen*," etc.

Weinlig (or **Weinlich**) (vīn'-lĭkh), (1) **Chr. Ehregott,** Dresden, 1743—1813; organist and composer. (2) **(Chr.) Th.,** Dresden, 1780—Leipzig, 1842; nephew and pupil of above; cantor, theorist and composer.

Weinwurm (vīn'-voorm), **Rudolf,** b. Schaidldorf-on-the-Thaja, Lower Austria, April 3, 1835; chorister, ct.-chapel, Vienna; 1858, studied law and founded the Univ. Gesangverein; mus.-dir.; 1880 mus.-dir. of the Univ.; pub. treatises and composer.

Weinzierl (vīn'-tsĕrl), **Max,** Ritter **von,** Bergstadl, Bohemia, 1841—Mödling, near Vienna, 1898; conductor and dram. composer.

Weis (vīs), **Karl,** notable contemporary composer; prod. with succ. 2-act opera "*The Polish Jew*" (Berlin, 1902); comic opera "*The Twins*" (Frankfort, 1903 ?).

Weisheimer (vīs'-hī-mĕr), **Wendelin,** b. Osthofen, Alsatia, 1836; pupil of Leipzig Cons.; 1866, theatre-cond. at Würzburg, later Mayence; teacher at Strassburg; wrote essays; c. grand opera "*Theodor Körner*" (Munich, 1872), and "*Meister Martin und seine Gesellen*" (Carlsruhe, 1879).

Weiss (vīs), (1) **K.,** Mühlhausen, ca. 1738—London, 1795; composer. (2) **K.,** b. 1777, son and pupil of above; writer and composer. (3) **K.,** bro. of above; prod. the opera "*Twelfth Night*" (Prague, 1892). (4) **Fz.,** Silesia, 1778—Vienna, 1830; viola-

Digitized by Google

virtuoso and composer. (5) **Julius,** b. Berlin, July 19, 1814; violinist; pupil of Henning; teacher, writer and critic; pub. instructive works for vln. (6) **Amalie.** Vide AMALIE JOACHIM. (7) **Josef,** b. Kaschau, Hungary, Nov. 5, 1864; pf.-virtuoso; c. a concerto, etc.

Weissbeck (vīs'-bĕk), **Jn. Michael,** Unterlaimbach, Swabia, 1756—1808; cantor and organist; writer of satirical pamphlets; composer.

Weist-Hill, H., b. London, 1830; violinist; pupil R. A. M.; cond. various concerts with much hospitality to novelties; 1880 principal Guildhall Sch.

Weitzmann (vīts'-măn), **K. Fr.,** Berlin, 1808—1880; eminent theorist; c. operas, etc.; wrote valuable treatises.

Welch, J. Bacon, b. Northampton, 1839; prominent Engl. singing-teacher.

Welcker von Gontershausen (vĕl'-kĕr fōn gŏn'-tĕrs-how-zĕn), **H.,** Gontershausen, Hesse, 1811—Darmstadt, 1873; ct.-pf.-maker and writer.

Wel'don, (1) **J.,** Chichester, Engl., 1676—London, 1736; organist and composer. (2) **Georgina,** b. Clapham, May 24, 1837; singer and composer.

Wels (vĕls), **Chas.,** b. Prague, Aug. 24, 1825, pupil of Tomaschek; 1847, ct.-pianist; 1849, New York as concert-pianist and teacher; c. concert-overture and suite for orch.; a pf.-concerto, etc.

Welsh (1) **Thomas,** Wells, Somerset, 1770—Brighton, 1848; bass and singing-teacher. (2) **Mary Anne** (née **Wilson**), 1802—1867; wife and pupil of above; v. succ. soprano, earning £10,000 ($50,000) the first year of her short career.

Wenck (vĕnk), **Aug. H.,** violinist; pupil of G. Benda; lived in Paris (1786), and Amsterdam (1806); inv. a metronome; c. pf.-sonatas, etc.

Wenckel (vĕnk'-ĕl), **Jn. Fr. Wm.,** Niedergebra, 1734—Ulzen, 1792; organist and composer.

Wendling (vĕnt'-lĭng), (1) **Jn. Bapt.,** from 1754 – 1800 flutist in Mannheim; band composer. His wife (2) **Dorothea** (née **Spurni**), Stuttgart, 1737—Munich, 1809, was a singer. (3) **K.,** d. 1794; violinist in Mannheim band. His wife (4) **Auguste Elizabethe,** was a singer. (5) **K.,** b. Frankenthal, Rhine Palatinate, Nov. 14, 1857; pianist; pupil Leipzig Cons.; performer on Jankó keyboard; teacher of it from 1887 at Leipzig Cons.; ct.-pianist to Prince of Waldeck.

Wendt (vĕnt), (1) **Jn. Gl. (Amadeus),** Leipzig, 1783—Göttingen, 1836. (2) **Ernst Ad.,** Schwiebus, Prussia, 1806—Neuwied, 1850; composer. (3) **Ed.,** Berlin, 1807—Magdeburg, 1890; violinist and composer.

Wennerberg (vĕn'-nĕr-bĕrkh), **Gunnar,** Linköping, Sweden, 1817 — (?); poet, critic, statesman, and composer; c. an oratorio and pop. psalms and songs.

Wenzel (vĕn'-tsĕl), (1) **Ernst Fd.,** Walddorf, near Lobau, 1808—Bad Kösen, 1880; pf.-teacher and writer. (2) **Leopold,** b. Naples, Jan. 23, 1847; pupil of the Cons. S. Pietro a Majella; at 13 toured as violinist; 1866 joined Métra's orch. at Marseilles; 1871, conductor; later cond. of the Alcazar, Paris; 1883, London; from 1889 cond. at the Empire Th.; prod. operettas, many ballets, etc.

Werbecke, Gaspar van. Vide GASPAR.

Werckmeister (vărk'-mī-shtĕr), **Andr.,** Beneckenstein, 1645—Halberstadt, 1706; organist, important theorist and composer.

Werkenthin (vĕr'-kĕn-tēn), **Albert,** b. Berlin, March 6, 1842; pianist; pupil of von Bülow, Weitzmann, Ulrich and Stern; pub. a method; c. pf.-pcs. and songs.

Wermann (vĕr'-măn), **Fr. Oskar,** b. Neichen, near Trebsen, Saxony, April 30, 1840; pianist and organist; pupil of Leipzig Cons.; 1868, teacher R. Seminary, Dresden; 1876, mus.

Digitized by Google

dir. 3 churches and cantor at the Kreuzschule there; c. "*Reformations-Cantate*," mass in 8 parts, etc.

Werneburg (vār'-nĕ-boorkh), **Jn. Fr. Chr.**, Gymnasium teacher at Weimar; theorist and composer, 1796.

Werner (vār'-nĕr), (1) **Georgius Jos.**, 1695—Eisenstadt, 1766; conductor and composer. (2) **Jn. Gottlob**, Hoyer, Saxony, 1777—Merseburg, 1822; organist, mus.-director, teacher and composer. (3) **H.**, near Erfurt, 1800—Brunswick, 1833; composer. (4) **K.**, Breslau, 1822—1884; organist. (5) **K. Ludwig**, b. Mannheim, Sept. 8, 1862; pupil of Hanlein and Fischer; organist at Baden-Baden. (6) **Josef**, b. Würzburg, June 25, 1837; 'cellist; pupil of the Cons. there; teacher Munich School of Music; pub. a method; c. pcs. for 'cello, etc.

Werstovski (vĕr-shtôf'-shkĭ), **Alexei Nikolajevitch**, Moscow, 1799—1862; dram. composer.

Wert (vārt), **Jacob van**, b. Netherlands, 1536—Mantua, 1596; conductor and composer.

Wéry (vā-rē), **Nicolas Lambert**, Huy, near Liège, 1789—Bande, Luxembourg, 1867; solo-violinist, teacher and composer.

Wesembeck. Vide BURBURE DE W.

Wes'ley, (1) **Chas.**, Bristol, Engl., Dec. 11, 1757—London, May 23, 1834; nephew of the evangelist John W.; teacher, organist and composer. (2) **Samuel**, Bristol, Engl., 1766—London, 1837; bro. and pupil of above; organist and composer. (3) **Samuel Sebastian**, London, Aug. 24, 1810—Gloucester, April 19, 1876; son of above; organist.

Wessel (vĕs'-sĕl), **Chr. R.**, Bremesia, 1797—Eastbourne, 1885; mus.-publisher, London.

Wesselack (vĕs'-sĕ-lăk), **Jn. G.**, Sattelpeilestein, Upper Palatinate, 1828—Ratisbon, 1866; editor and composer.

Wessely (vĕs'-sĕ-lē), (1) **Jn.**, Frauenburg, Bohemia, 1762—Ballenstedt, 1814; violinist; c. comic operas. (2) (K.) **Bd.**, Berlin, 1768—Potsdam, 1826; dram. composer.

West, J. Ebenezer, b. South Hackney, London, Dec. 7, 1863; concert-organist and pianist; pupil of Bridge and Prout, R. A. M.; since 1891, organist S. Hackney Parish Ch.; c. 2 cantatas; Psalm 130; services, etc.

West'brook, Wm. Jos., London, 1831—Sydenham, 1894; organist, conductor and composer.

West'lake, Fr., Romsey, Hampshire, 1840—London, 1898; composer.

Westmeyer (vĕsht'-mī-ĕr), **Wm.**, Iburg, near Osnabrück, 1832—Bonn, 1880; c. operas.

Westmore'land, J. Fane, Earl of, London, 1784—Apthorpe House, 1859; dram. composer.

Westphal (vĕsht'-făl), **Rudolf (G. Hn.)**, Oberkirchen, Lippe-Schaumburg, 1826—Stadthagen, 1892; writer.

West'rop, H. J., Lawenham, Suffolk, 1812—1879; pianist, violinist, singer, organist and composer.

Wetzler (vĕts'-lĕr), **Hermann Hans**, b. Frankfort-on-Main, Sept. 8, 1870; pupil of Frau Schumann (pf.), B. Scholz (comp.), Ivan Knorr (cpt.), H. Heerman (vln.), and Humperdinck (orchestration); 1893, New York, as pianist and teacher; asst.-org. Trinity Ch.; from 1902 cond. his own symphony orch.

Wexschall (vĕx'-shăl), **Fr. Forkildson**, Copenhagen, 1798—1845; pupil of Spohr, teacher and solo-violinist in royal band.

Weyrauch (vī'-rowkh), **Aug. H. von**, composer of whom nothing is known except that he c. and pub. 1824 the song "*Adieu*" wrongly attributed to Schubert from 1840.

Weyse (vī'-zĕ), **Chp. Ernst Fr.**, Altona, 1774—Copenhagen, 1842; dram. composer.

Wheat'stone, Chas., inv. the concertina, 1829.

Whelp'ley, Benj. Lincoln, b. Eastport, Maine, U. S. A., Oct. 23, 1865;

Digitized by Google

studied with B. J. Lang, etc., at Boston, 1890 in Paris; lives in Boston as teacher and composer.

Whistling (wĭst'-lĭng), **K. Fr.**, bookseller and lexicographer in Leipzig.

Whit'aker, J., 1776—1847; organist and composer, London.

White, (1) **Robt.**, d. Westminster, Nov. 7 (11 ?), 1574; organist at Ely Cath. (1562–67); noted in his day as organist and composer. Often confused with (2) **Wm.** (c. fantasias or "fancies" for org., etc.) and (3) Rev. **Matthew**, Mus. Doc. 1629; c. anthems and catches. (4) **Alice Mary, Meadows** (née **Smith**), 1839—1884; pupil of Bennett, and Macfarren, London; c. symphs., cantatas, etc. (5) **J.**, W. Springfield, Mass., March 12, 1855—Bad Neuheim, Germany, July 18, 1902; pupil of Dudley Buck; then of Haupt (org. and cpt.), Rheinberger; gave org.-concerts in various German cities; 1887–96, organist, New York; from 1897 lived in Munich; pub. Missa Solemnis; O salutaris; c. an oratorio "*Alpha and Omega*," etc. (6) **Maude Valérie**, b. of English parents, Dieppe, June 23, 1855; pupil of O. May and W. S. Rockstro, and of R. A. M., Mendelssohn Scholar, 1879, also studied in Vienna; now lives in London; c. mass (1888); 14 pf.-pcs.; "*Pictures from Abroad*" and pop. songs, etc.

White'hill, Clarence, b. America; bass; début in "*Roméo et Juliette*," Brussels, 1899; engaged for Paris Op. Com.; 1900 at Met. Op., N. Y.

Whi'ting, (1) **G. Elbridge**, b. Hollis-ton, Mass., Sept. 14, 1842; organist at Worcester when 13; later at Hartford, Conn. (where he founded the Beethoven Soc.); later organist in various Boston churches; studied with G. W. Morgan, New York, and Best, Liverpool; Haupt and Radecke, Berlin; till 1879, teacher at the N. E. Cons., Boston; then till 1882, at the Cincinnati Coll. of Mus.; since at the N. E. Cons.; c. masses with orch. and organ (1872), cantatas, ballade with orch., "*Henry of Navarre*," pf.-concerto, etc. (2) **Arthur Battelle**, b. Cambridge, Mass., June 20, 1861; nephew of above; pf.-pupil of W. H. Sherwood; début at 19, Boston; studied with Chadwick and J. C. D. Parker; then with Rheinberger, in Munich; lived in Boston, now New York, as teacher of pf. and comp.; c. fantasy with orch., concert-overture, concert-étude, church-service, concerto, song cycles, etc.

Whit'more, Chas. S., Colchester, 1805—1877; amateur Engl. composer.

Whitney, Samuel Brenton, b. Woodstock, Vermont, June 4, 1842; organist; pupil of Chas. Wells and J. K. Paine; since 1871, organist, Ch. of the Advent, Boston; conductor of church-choir festivals; org.-prof. and lecturer, Boston U. and N. E. Cons.; c. anthems, org.-sonatas, etc.

Whyt'horne (or **Whitehorne**), **Thos.**, b. 1528; Engl. composer.

Wiborg (vē'-bôrkh), **Elisa**, b. Kragerö, Norway; soprano; studied with Natalie Hänisch and Frau Harlacher; engaged at Schwerin, then other cities; sang "Elisabeth" at Bayreuth; 1900 at Stuttgart ct.-theatre.

Wichmann (vĭkh'-măn), **Hermann**, b. Berlin, Oct. 24, 1824; studied at R. Akademie; also with Taubert, Mendelssohn and Spohr; then lived in Berlin; c. symphs., sonatas, etc.

Wichtl (vĭkht'-l), **G.**, Trostberg, Bavaria, 1805—Bunzlau, Silesia, 1877; violinist, conductor and dram. composer.

Wickede (vĭk'-ĕ-dĕ), **Fr. von**, b. Domitz-on-Elbe, July 28, 1834; army officer, then post-office official; pupil of J. Vieth; lived in Munich; c. opera "*Ingo*," overture "*Per aspera ad astra*" (1875), songs, etc.

Widmann (vēt'-măn), (1) **Erasmus**, poet-laureate, organist and conductor at Weikersheim; publisher and composer (1607). (2) **Benedikt**, b. Bräuntlingen, March 5, 1820; rector

Digitized by Google

at Frankfort; theorist and composer. (3) **Jos. Victor,** b. Nennowitz, Moravia, Feb. 20, 1842; at 3 taken to Switzerland; wrote librettos and biog. of Brahms.

Widor (vē-dôr), **Chas. (M.),** b. Lyons, Feb. 22, 1845; distinguished organist; son of an Alsatian of Hungarian descent (organist at Lyons); studied with Lemmens (org.) and Fétis (comp.), Brussels; at 15 organist at St. François, Lyons, and since 1869, organist at St. Sulpice, Paris; 1890, teacher at the Paris Cons.; from 1896 prof. of cpt., fugue and comp.; critic (under pen-name "**Aulètes**") and dir. of the soc. "La Concordia," c. v. succ. ballet "*La Korrigane*" (Opéra, 1880); music to "*Conte d'Avril*" (Odéon, 1885); "*Les Jacobites*" (Odéon, 1885); unsucc. lyric drama "*Maître Ambros*" (Op.-Com., May 6, 1896); 3 pantomimes; a mass for 2 choirs and 2 orgs.; Psalm 112, with orch. and org.; "*La nuit de Walpurgis*," for chorus and orch.; 2 symphs.; 10 org. symphs. incl. "*Gotique*," a concerto for vln., 'cello, and pf., org.-sonatas, etc.

Wieck (vēk), (1) **Fr.,** Pretzsch, near Torgau, 1785—Loschwitz, near Dresden, 1873; est. a pf.-factory and library at Leipzig; eminent pf.-teacher; also singing-teacher and composer; teacher also of his daughter (2) **Clara.** (Vide SCHUMANN.) (3) **Alwin,** Leipzig, 1821—1885; son of (1); pupil of David; violinist at St. Petersburg; later pf.-teacher at Dresden. (4) **Marie,** b. Leipzig, Jan. 17, 1835; pianist; daughter of (1); played in public at 8; 1858, ct.-pianist to the Prince of Hohenzollern; toured; est. a sch. in Dresden.

Wiedemann (vē'-dĕ-măn), **Ernst Jn.,** Hohengiersdorf, Silesia, 1797—Potsdam, 1873; organist, teacher and composer.

Wiederkehr (vē'-dĕr-kār), **Jacob Chr. Michael,** Strassburg, 1739—Paris, 1823; 'cellist, bassoonist, tambourinist and composer.

Wiegand (vē'-gănt), **Josef Anton H.,** Frankisch-Crumbach in the Odenwald, 1842—Frankfort, 1899; bass.

Wielhorski. Vide WILHORSKI.

Wiener (vē'-nĕr), **Wm.,** Prague, 1838; violinist and leader.

Wieniawski (v'yā-nē-ăf'-shkĭ), (1) **H.,** Lublin, Poland, July 10, 1835—Moscow, March 31, 1880; eminent violinist and composer; début, at Petersburg, at 13; studied with Clavel and Massart, and Colet (harmony) Paris Cons.; won 1st vln.-prize, 1846; 1860, solo-violinist to Czar, and 1862–67, teacher at the Petersburg Cons.; 1875–77, vln.-prof. Brussels Cons. (vice Vieuxtemps); toured widely, 1872 U. S. with Rubinstein; c. 2 concertos, etc. (2) **Jos.,** b. Lublin, May 23, 1837; famous pianist; at 10 pupil of Paris Cons.; at 13 toured with his brother, then studied with Marx at Berlin; 1866, teacher at the Moscow Cons.; est. a pf.-sch. of his own; later teacher in Brussels Cons.; c. 2 overtures, suite romantique for orch., pf.-concerto, etc.

Wieprecht (vē'-prĕkht), **Fr. Wm.,** Aschersleben, 1802—Berlin, 1872; famous trombonist and violinist; inv. the bass tuba (1835).

Wiétrovetz (vē-ā'-trō-vĕtsh), **Gabriele,** b. Laibach, Jan. 13, 1869; violinist; pupil of Joachim and Wirth. Toured and lives in Berlin.

Wihan (vē'-hän), **Hans (Hanus),** b. Politz, near Braunau, June 5, 1855; 'cellist; pupil of Prague Cons.; 1873, prof. of 'cello, Mozarteum, Salzburg; 1877–80, chamber-virtuoso to Prince Schwarzburg-Sondershausen; 1880, 1st solo-'cellist Munich ct.-orch.; 1888, prof. at Prague Cons., a member "Bohemian String Quartet."

Wihtol (vē'-tôl), **Jos.,** b. Wolmar, Livonia, 1863; studied at Mitau; then with Johansen (harm.) and Rimsky-Korsakov (comp. and instrumentation) Petersburg Cons.; since 1886, prof. of harm. there; c. "*La fête Ligho*," symph. picture, "*Dramatic*" overture, etc.

Digitized by Google

Wilbye (wĭl'-bĭ), **J.**; lutenist and teacher, London, 1598; most brilliant composer of madrigals.

Wild (vēlt), **Fz.**, Niederhollabrunn, Lower Austria, 1792—Oberdöbling, near Vienna, 1860; tenor.

Wilder (vēl-dăr), **Jérome Albert Victor van,** Wettern, near Ghent, 1835—Paris, 1892; writer and translator.

Wilhelm (vēl'-hĕlm), **K.**, Schmalkalden, 1815—1873; "R. Prussian Mus. Dir."; c. "*Die Wacht am Rhein,*" etc.

Wilhelm von Hirsau (fōn hēr'-zow), d. June 4, 1091; abbott and theorist at Hirsau, Schwarz-wald.

Wilhelmj (vēl-hĕl'-mē), (1) **Aug. (Emil Daniel Fd.),** b. Usingen, Nassau, Sept. 21, 1845; eminent violinist; pupil of Fischer at Wiesbaden; played in public at 8; at 16 recommended to David by Liszt as a young Paganini; he studied 1861–64, with David (vln.), Hauptmann and Richter, Leipzig Cons.; 1862, the Gewandhaus; 1864, studied with Raff at Frankfort; from 1865, toured the world; 1876, leader of Bayreuth orch.; lived for years at Biebrich-on-Rhine, where he est. (with R. Niemann) a "Hochschule" for vln.; 1886, lived at Blasewitz, near Dresden; 1894, head-prof. Guildhall Sch., London; 1895, he m. the pianist Miss Mausch; c. "*Hochzeits-Cantate*" with orch., vln.-pcs., etc. His son (2) **Anton,** 1898, vln.-prof. at Belfast Cons. (3) **Maria** (née **Gastell**), b. Mayence, July 27, 1856; sister-in-law of (1); concert-soprano, pupil of Viardot-Garcia.

Wilhem (rightly **Bocquillon**) (vēl-ăn or bôk-ē-yôń), **Guillaume Louis,** Paris, 1771—1842; dir.-gen. of all Paris schools; founder of the great system of popular singing societies or "Orphéonistes" (v. D. D.); pub. many treatises on his method of "mutual instruction" and a 10-vol. coll. of comps.

Wi(e)lhórski (vēl-hôr'-shkĭ), (1) Count **Matvéi Júrjevitch,** Volhynia, 1787—Petersburg (?), 1863; 'cellist. His brother (2) Count **Michaïl Júrjevitch,** Volhynia, 1788—Moscow, 1856; composer.

Wilke (vēl'-kĕ), **Chr. Fr. Gl.,** Spandai, 1769—Treuenbrietzen, 1843; organist and govt. expert on org.-building.

Willaert (wĭl'-lărt) **(Wigliar'dus, Vigliar, Vuigliart), Adrian** (called **Adriano**), Flanders, ca. 1480—Venice, 1562; eminent composer and teacher; called the founder of the Venetian Sch.; a very prolific composer; pupil of Mouton and Josquin Desprès; 1516 at Rome, later at Ferrara; then mus. to the King of Bohemia; Dec. 12, 1527, maestro at San Marco, Venice, where he organised a famous sch.; c. 5 masses, many motets, psalms, madrigals, etc.; the first to write for two choirs.

Willent-Bordogni (vē-yăń-bôr-dōn-yē), **Jean Bapt. Jos.,** Douai, 1809—Paris, 1852; bassoon-virtuoso, teacher, writer and dram. composer. 1834 m. the daughter of Bordogni.

Wil'liams, (1) **G. E.,** 1784—1819; organist and composer. (2) **Anna,** b. London; début, 1872; soprano. Also two sisters b. at Bitterley, England. (3) **Anne** (b. 1818), soprano and (4) **Martha,** b. 1853, contralto.

Willing (wĭl'-lĭng), (1) **Jn. L.,** Kühndorf, 1755—Nordhausen, 1805; organist and composer. (2) (wĭl'-lĭng) **Chr. Edwin,** b. London, Feb. 28, 1830; organist various London churches, conductor and teacher.

Wil'lis, (1) **H.,** b. England, April 27, 1821; prominent org.-builder and improver. (2) **Richard Storrs,** Boston, Mass., Feb. 10, 1819—Detroit, May 7, 1900; bro. of N. P. Willis the poet; critic and editor in N. Y., later Detroit; composer.

Will'man, (1) **Thos. Lindsay,** d. Engl., 1840; famous clarinettist. (2) (vĭl'-măn), **Maximilian,** b. Forchtenberg, near Würzburg, 1812; 'cellist. (3) ———, oldest daughter of

Digitized by Google

above; pianist. (4) **Magdelena,** d. 1801; famous soprano; her brother, (5) **K.,** violinist. (6) Mme. **Tribolet** 2nd wife of (1), d. 1812; opera-singer. (7) **Caroline,** debut, 1811; daughter of (6); pianist and singer.

Willmers (vĭl'-měrs), **H. Rudolf,** Berlin, 1821—Vienna, 1878; pianist and composer.

Wil'ly, J. L., London, 1812—1885; violinist.

Wilm (vĭlm), **Nicolai von,** b. Riga, March 4, 1834; pianist; studied Leipzig Cons.; 1857, 2nd cond. Riga City Th.; then Petersburg, 1860; teacher of pf. and theory Imp. Nicolai Inst.; 1875, Dresden; 1878, Wiesbaden; c. pop. string-sextet, 'cello and vln.-sonatas, male-choruses, etc.

Wilms (vĭlms), **Jan Willem,** Witzhelden, Schwarzburg-Sondershausen, 1772—Amsterdam, 1847; teacher and org.-composer.

Wilsing (vĭl'-zĭng), **Daniel Fr. Ed.,** b. Horde, near Dortmund, Oct. 21, 1809; 1829–34, organist in Wesel, then Berlin; c. oratorio "*Jesus Christus,*" in 2 parts (Bonn, 1889); a De profundis *à* 16 (gold medal for Art, Berlin); pf.-sonata, etc.

Wil'son, (1) **J.,** Faversham, Kent, 1594—London, 1673; famous lutenist and composer. (2) **J.,** Edinburgh, 1800—(of cholera) Quebec, 1849; tenor. (3) **Mary Ann,** 1802; pupil of Thos. Welsh (q. v.).

Winderstein (vĭn'-dĕr-shtīn), **Hans (Wm. Gv.),** b. Lüneburg, Oct. 29, 1856; violinist; pupil of Leipzig Cons.; also playing in Gewandhaus Orch.; 1880–84, leader in Baron von Derwies' orch. at Nice; till 1887, vln.-teacher at Winterthur (Switzerland) Cons., then cond. at Nürnberg; 1893–96, dir. Philh. Orch., at Munich, and at the Kaim Concerts; 1896, organised and conducted the "Winderstein Orch."; 1898, cond. Leipzig Singakademie; c. Trauermarsch, Valse-Caprice and Ständchen for orch.; orch. suite, etc.

Winding (vĭn'-dĭng), **Aug. (Henrik),** b. Taaro (Laaland), Denmark, March 24, 1825; pianist; pupil of Reinecke, Ree, Dreyschock and Gade; dir. and prof. Copenhagen Cons.; c. vln.-concerto, sonatas, etc.

Wing'ham, Thos., London, 1846—1893; organist and composer.

Winkel (vĭnk'-ĕl), **Dietrich Nikolaus,** Amsterdam, ca. 1780—1826; a mechanician; inv. the "componium" and "metronome," which later Mälzel (q. v.) appropriated.

Winkelmann (vĭnk'-ĕl-män), **Hermann,** b. Brunswick, 1845; tenor; pupil of Koch at Hanover; début Sondershausen, 1875; sang at Altenburg, Darmstadt and Hamburg; then at ct.-opera, Vienna; 1882, created "Parsifal" at Bayreuth.

Winn, (1) **Wm.,** Bramham, Yorkshire, May 8, 1828; bass and teacher. (2) **Florence,** 1857, daughter of above; contralto.

Win'ner, Septimus, Philadelphia, 1826—Nov. 23, 1902; writer of pop. songs and methods; said to have written 200 technical books on instruments and to have c. and arranged over 2,000 pcs. for vln. and piano; also wrote for Graham's Mag., when Poe was editor. His songs include "*Listen to the Mocking Bird,*" and "*Give us Back our old Commander*"; founder of Musical Fund Soc.

Winogradsky (vē-nō-grät'-shkĭ), **Alex.,** b. Kiev, Russia, Aug. 3 (new style), 1854; noted cond.; pupil of Soloviev, Petersb. Cons.; 1884–86, dir. Imp. Sch. of Mus. at Saratov; since 1888, of Imp. Soc. of Mus. at Kiev; in Paris, 1894, he cond. Russian programmes at the concerts "d'Harcourt" and "Colonne," 1896.

Winter (vĭn'-tĕr), **Peter von,** Mannheim, 1754—Munich, 1825; studied with Abbé Vogler, but mainly self-taught; violinist and ct.-conductor; composer of v. succ. operas, 38 in all; c. 9 symphs. incl. "*Die Schlacht*" and much church-mus.

Winterberger (vĭn'-tĕr-bĕrkh-ĕr),

Digitized by Google

Alex., b. Weimar, Aug. 14, 1834; pianist; pupil of Leipzig Cons. and of Liszt. 1861, pf.-prof. at Petersburg Cons.; 1872, lived in Leipzig; c. pf.-pcs. and songs.

Winterfeld (vĭn'-tĕr-fĕlt), **K. G. Aug. Vivigens von**, Berlin, 1784—1852; libr. and writer of valuable historical works.

Wippern (vĭp'-pĕrn), **Louise (Harriers-Wippern)**, Hildeshiem (or Bückeburg), 1835(7)—Gorhersdorf, Silesia, 1878; operatic singer.

Wirth (vĕrt), **Emanuel**, b. Luditz, Bohemia, Oct. 18, 1842; violinist; pupil of Prague Cons., 1864–77; teacher at Rotterdam Cons., and orch.-leader; then vla.-player in the Joachim Quartet, Berlin, and vln.-prof. at the Hochschule; Royal Prof.

Wise, Michael, England, 1648?—in a street brawl, Salisbury, 1687; tenor and notable early composer of anthems, etc.

Wit (vĕt), **Paul de**, b. Maesticht, Jan. 4, 1852; 'cellist and viola da gambist; coll. of ancient instrs.

Witásek (vē'-tă-shĕk), **Jn. Nepomuk Aug.**, Horzin, Bohemia, 1771—Prague, 1839; conductor, director and pianist.

Witek (vē'-tĕk), **Anton**; concert-master and soloist, Berlin Philh. orch., 1902.

With'erspoon, Herbert, b. New Haven, Conn.; notable basso cantante; graduated Yale Univ., pupil of J. W. Hall, N. Y., and Dubulle, Paris; sang in opera, Castle Square Co., N. Y., and with Boston Symph. and other orchs. throughout U. S.; v. succ. début in recital, N. Y., 1902.

Witt (vĭt), (1) **Fr.**, Halten-Bergstetten, 1771—Würzburg, 1837; violinist, conductor and dram. composer. (2) **Julius**, b. Königsburg, Jan. 14, 1819; singing-teacher there, and c. pop. male choruses. (3) **Theodor de**, Wesel, 1823—(of consumption) Rome, 1855; organist and composer. (4) **Wm.**, Hamburg, 1826—London, 1900; violinist and publisher. (5) **Fz.**, Walderbach, Bavaria, 1834—Schatzhofen, 1888; editor and writer. (6) **Jos. von**, Prague, 1843—Berlin, 1887; tenor.

Witte (vĭt'-tĕ), (1) **Chr. Gl. Fr.**, d. 1873; org.-builder. (2) **G. H.**, b. Utrecht, Nov. 16, 1843; son of above; pupil of R. Mus. Sch. at The Hague, then of Leipzig Cons.; teacher in Leipzig till 1867, then in Alsatia, 1871; cond. at Essen, 1882; R. Mus. Dir.; c. pf.-quartet (prize at Florence), grand Elegy for vln. and orch., etc.

Wittekopf (vĭt'-tĕ-kôpf), **Rudolf**, b. Berlin, Dec. 11, 1863; studied Stern Cons.; début, Aix, 1888; sang Leipzig, 1889–96; later in other cities, incl. London in the "*Nibelungen Ring.*"

Wittich (vĭt'-tĭkh), **Marie**, b. Giessen, May 27, 1868; soprano; studied with Frau Otto-Ubridy; sung various cities; 1901 Dresden ct.-opera.

Wohlfahrt (vōl'-färt), (1) **H.**, Kössnitz, near Apolda, 1797—Connewitz, 1883; noted teacher, writer and composer. His sons (2) **Fz.**, Frauenpriesnitz, 1833—Gohlis, 1884. (3) **Robt.**, b. Weimar, Dec. 31, 1826; violinist, teacher and writer of text-books.

Woikù (voi'-koo), **Petresoù**, b. Roumania, 1885 (?); violinist; pupil of Barmas, Stern Cons., Berlin, for 5 years.

Woldemar (vôl-dŭ-măr) (rightly **Michel**), Orléans, 1750—Clermont-Ferrand, 1816; conductor and composer; wrote methods; inv. a mus.-stenography "*Tableau mélotachigraphique.*" and mus.-correspondence "*Notographie.*"

Wolf (vôlf), (1) **Ernst Wm.**, Grossheringen, 1735—Weimar, 1792; ct.-conductor; c. 42 pf.-sonatas. (2) **G. Fr.**, Hainrode, 1762—Wernigerode, 1814; conductor, theorist and composer. (3) **Fd.**, Vienna, 1796—1866; writer. (4) **L.**, Frankfort-on-Main, 1804—Vienna, 1859; pianist, violinist and composer. (5) **Max**, Moravia, 1840—Vienna, 1886; c. operettas. (6) **Wm.**, b. Breslau, April 22,

Digitized by Google

1838; pupil of Kullak, teacher of mus.-history, Berlin, also writer and composer. (7) **Hugo,** Vienna, March 13, 1860—1902; composer; already there is in Berlin a H. W.-verein; at 5 studied vln. and piano with his father; at 8 studied at Vienna Cons.; prod. succ. comic opera "*Der Corregidor*" (Mannheim, 1896); c. choric works with orch. "*Die Christnacht*" and "*Der Feuerreiter*"; male choruses and about 500 songs, many of them importantly original.

Wolff (vôlf), (1). Vide WOLF (4). (2) **Edouard,** Warsaw, 1816—Paris, 1880; pianist and composer. (3) **Auguste Désiré Bd.,** Paris, 1821—1887; pianist, pf.-teacher and maker; head of firm "Pleyel-Wolff." (4) **Hermann,** Cologne, 1845—Feb. 3, 1902; pupil of Fz. Kroll and Würst; editor, concert-agent and mgr. at Berlin; c. pf.-pcs. and songs.

Wölf(f)l (vĕlf'-l) **(Woelfel, Woelfle), Jos.,** Salzburg, 1772—London, 1812; composer; his enormous hands and great contrapuntal skill made him a pf.-virtuoso whose rivalry with Beethoven divided Vienna into factions; but the rivals had mutual respect and **W.** dedicated his op. 6 to B.; c. light operas (1795–98).

Wolfram (vôl'-främ), (1) **Jn. Chr.,** d. 1835; organist and writer at Goldbach, near Gotha. (2) **Jos. Maria,** Dobrzan, Bohemia, 1789—Teplitz, 1839; conductor and dram. composer.

Wolfrum (vôl'-froom), **Philipp,** b. Schwarzenbach-am-Wald, Bavaria, Dec. 17, 1855; pupil Munich Sch. of Mus.; mus.-dir. Heidelberg Univ.; Dr. Phil. *h. c.* (Leipzig, 1891); c. "*Grosses Halleluja*," and other choruses, pf.-pcs., etc.

Wollanck (vôl'-länk), **Fr.,** Berlin, 1782—1831; amateur composer of an opera.

Wollenhaupt (vôl'-lĕn-howpt), **H. Ad.,** Schkeuditz, near Leipzig, 1827—New York, 1863; pianist, teacher and composer; from 1845 in New York.

Wollick (vôl'-lĭk) **(Volli'cius, Bolli'cius), Nicolas,** b. Bar-le-Duc; teacher and writer at Metz, 1501–12.

Wolzogen (und Neuhaus) (vôl'-tsō-gĕn oont noi-hows), (1) **K. Aug. Alfred,** Freiherr **von,** Frankfort, 1833—San Remo, 1883; writer. (2) **Hans (Paul),** Freiherr **von,** b. Potsdam, 1848; son of above; lived as writer at Potsdam till 1877. Wagner made him editor of the "*Baireuther Blätter.*"

Wonneger (or **Vuonnegger** (vôn'-nĕ-gĕr)), **Jn. L.,** friend of Glarean; pub. an epitome of G.'s "*Dodekachordon*" (1557).

Wood, (1) Mrs. **Mary Ann.** Vide PATON. (2) **Henry J.,** b. London, 1869; prominent cond.; pupil of his father; at 10 an organist; 1883–85, gave org.-recitals; then st. at R. A. M. with Prout and others; then cond. societies; 1891–92, Carl Rosa Op. Co.; 1894, Marie Roze Co.; 1895–1902, Queens Hall Prom. Concerts, London. C. oratorio "*Dorothea*" (1889), operettas, masses, songs, etc.; wrote treatise on singing; 1900, cond. a concert in Paris. His wife, (3) a Russian, is a singer, début London, 1900. (4) **Mary Knight,** b. Easthampton, Mass., April 7, 1857; pianist; pupil of B. J. Lang, A. R. Parsons, J. H. Cornell, and H. H. Huss; lived in New York; pub. about 30 songs, many very popular.

Wood'man, Raymond Huntington, b. Brooklyn, N. Y., Jan. 18, 1861; pf.-pupil of his father, of Dudley Buck, and César Franck; 1875–79, asst.-organist to his father, at Flushing, L. I.; 1894–97, mus.-editor "*N. Y. Evangelist*"; since 1880, organist First Presb. Ch., Brooklyn; since 1889, head of org.-dept. Metr. Coll. of Mus., N. Y., etc.; c. pf.- and org.-pcs., etc.

Woolf, Benj. Edw., London, Feb., 1836—Boston, Feb., 1901; at 3 taken to America by his father who taught him various instrs.; studied with G. R. Bristow (org.); cond. theatre-orchs. in various cities;

Digitized by Google

critic Boston "*Globe*," later "*Sat. Evening Gazette*"; prod. operatic comedietta, comic operas "*Pounce & Co.*" (Boston, 1883), "*Westward Ho!*" (Boston, 1894), overture to "*Comedy of Errors*" (1887), etc.

Wormser (vôrm-zăr), **André (Alphonse Toussaint)**, b. Paris, Nov. 1, 1851; pupil of Marmontel (pf.) and Bazin, Paris Cons. taking 1st pf.-prize, 1872; Grand prix de Rome, 1875; lives in Paris; c. the opéras-comique "*Adèle de Ponthieu*" (Aix-les-Bains, 1877), "*Rivoli*" (Paris, 1896); v. succ. pantomime "*L'Enfant Prodigue*" (Paris, 1890, London, 1891, New York, 1893); pantomime "*L'Idéal*" (London, 1896); ballet, "*L'Étoile*" (Paris, 1897), etc.

Worgan, (1) **Jas.**, d. 1753; Engl. organist. (2) **J.**, d. 1794; bro. and succ. of above; also composer.

Work, H. Clay, Middletown, Conn., 1832—Hartford, 1884; c. "*Grandfather's Clock*," "*Marching through Georgia*," and other pop. songs.

Wot'ton, (1) **Wm.**, org.-builder, 15th cent., Engl. (2) **Wm. B.**, Torquay, Sept. 6, 1832; bassoonist, saxophonist, oboist.

Wouters (voo'-tărs), **(Fran.) Adolphe,** b. Brussels, May 28, 1841; pupil, and since 1871, pf.-prof. at the Cons.; 1886, organist Nôtre-Dame de Finistère, and cond. at Saint-Nicolas; c. 3 masses solennelles (under pseud. "**Don Adolfo**"), a grand Te Deum, overture, etc.

Woycke (voi'-kĕ), **Eugen (Adalbert),** b. Danzig, June 19, 1843; pianist; pupil Leipzig Cons.; lived in Edinburgh as teacher; pub. 7 pf.-sonatas. He married in 1871, (2) **Emily Drechsler** (née **Hamilton**), concert-violinist, playing in public since 11. (3) **Victor,** b. Edinburgh, 1872; son and pupil of above; début as violinist, 1889; 1892, teacher at the Nat. Cons., New York.

Woyrsch (voirsh), **Felix von,** b. Troppau, Austrian Silesia, Oct. 8, 1860; studied with A. Chevallier, Hamburg, but mainly self-taught; since 1895, organist and conductor at Altona; c. 4 comic operas incl. succ. "*Wikingerfahrt*" (Nürnberg, 1896), 4 choral works with orch.; symph.; symph. prologue to "*Divina Commedia*," etc.

Wranitzky (frä-nĕt'-shkĭ), (1) **Paul,** Neureusch, Moravia, 1756—Vienna, 1808; violinist, conductor and dram. composer. (2) **Anton,** Neureusch, 1761—Vienna, 1819; violinist; bro. and pupil of above; conductor and composer.

Wrede (vrā'-dĕ), Hanover, 1828—Frankfort-on-the-Oder, 1899; pianist, conductor, singing-teacher and composer.

Wright'on, W. T., 1816—Tunbridge Wells, 1880; English song-composer.

Wüerst (vü'-ĕrst), **Richard (Fd.),** Berlin, 1824—1881; teacher, critic and dram. composer.

Wüllner (vĭl'-nĕr), (1) **Fz.,** Münster, Jan. 28, 1832—Cologne, Sept. 8, 1902; noted conductor; studied Münster, later at Berlin, Brussels, Cologne, Bremen, Hanover and Leipzig, and gave concerts as pianist; 1854, pf.-teacher Munich Cons.; 1858, town mus.-dir. at Aix-la-Chapelle; 1861, "R. Mus.-Dir." 1864, 1882, 1886 and 1890 he conducted the Lower Rhine Mus. Fest.; cond. the ct.-chapel, Munich; 1867, dir. choral classes in the Sch. of Mus.; in 1869, cond. ct.-opera and the Acad. Concerts (vice von Bülow), giving Wagner's "*Rheingold*" and "*Walküre*" their first hearing. 1870, 1st ct.-cond., R. Prof. 1875; in 1877, ct.-cond. at Dresden, and artistic dir. of the Cons.; 1883–84, cond. Berlin Philh.; 1884, dir. Cologne Cons.; was Dr. Phil. Leipzig U.; c. cantata "*Heinrich der Finkler*," with orch. (1st prize, Aix-la-Chapelle "Liedertafel" 1864); new arrangement (with added recitatives) of von Weber's "*Oberon*"; Psalm 125, with

Digitized by Google

orch.; Miserere and Stabat Mater, for double chorus, masses, chamber-mus., etc. (2) **Ludwig,** b. Münster, Aug. 19, 1858; son of above; Dr. phil., then studied Cologne Cons.; 1888, dir. a church choir; became an actor in spite of a vocal impediment, then a tenor singer in concert, also in opera (as "Tannhäuser," etc.).

Wunderlich (voon'-dĕr-lĭkh), **Jn. G.,** Bayreuth, 1755—Paris, 1819; flute-virtuoso and prof. Paris Cons.; also composer.

Würfel (vür'-fĕl), **Wm.,** Planian, Bohemia, 1791—Vienna, 1852; pianist, prof., conductor and dram. composer.

Wurm (voorm), (1) **Wm.,** b. Brunswick, 1826; virtuoso on the cornet-à-pistons; from 1847, lived in Petersburg, from 1862 teacher at the Cons., and from 1869 bandm.-in-chief of the Russian Guards; c. cornet-pcs. (2) **Marie,** b. Southampton, Engl., May 18, 1860; pianist; pupil of Pruckner and Stark, Anna Mehlig, Mary Krebs, Jos. Wieniawski, Raff and Frau Schumann; 1884, won the Mendelssohn Scholarship; studied with Stanford, Sullivan, Bridge and Reinecke; played with succ. Leipzig, Berlin, etc.; c. an overture; a pf.-concerto; sonatas, etc.

Wylde (wīld), **H.,** Bushy, Hertfordshire, 1822—London, 1890; pianist, organist and teacher.

Wyman, Addison P., Cornish, N. H. (U. S. A.), 1832 — Washington, Penn., 1872; teacher of vln. and composer.

Wynne (wĭn), **Sarah E.,** b. Holywell, Huntingdon, March 11, 1842; singer, held Westmoreland scholarship R. A. M.; début, London, 1862; m. Aviet Agabeg, 1875, and since then teacher.

Wyns (vēns), **Charlotte Félicie,** b. of Flemish parents, Paris, Jan. 11, 1868; mezzo-sopr.; pupil Paris Cons., taking in 1892 3 first prizes, singing, opera and opéra comique; engaged at the opéra, but débuted Op. Com. as "*Mignon*"; later at Th. de la Monnaie, Brussels, returning to Op. Com. in 1899; m. Ed. de Bruijn, 1899.

Wyszkowski. Vide HOFMAN, C.

X

Xanrof (ksăn-rôf) (rightly **Léon Fourneau**), b. Paris, Dec. 9, 1867; lawyer, critic and amateur composer of songs for Yvette Guilbert, also of light stage-pcs.

Xylander (rightly **Holtzmann**) (ksē'-länt-ĕr or hôlts'-măn), **Wm.,** Augsburg, 1532 — Heidelberg, 1576; writer.

Xyndas (ksēn'-däs), **Spiridion,** Corfù, 1812—(in poverty) Athens, 1896; Greek composer of succ. ballad-operas.

Y

Yonge (yŭng). Vide YOUNG.

Yost (yôst), **Michel,** Paris, 1754—1786; celebrated clarinettist and composer.

Young, (1) (or **Yonge**), **Nicholas,** b. Lewes, Sussex; d. 1619; pub. "*Musica Transalpina,*" colls. of Italian madrigals, 1597. (2) Rev. **Matthew,** Roscommon, 1750—1800; acoustician. (3) **Thos.,** Canterbury, 1809—Walmouth, 1872; the last prominent male altoist. (4) **J. Matthew Wilson,** Durham, Engl., 1822—W. Norwood, 1897; organist and composer.

Yradier (ē-rădh'-ĭ-ăr), **Sebastian,** b. Vittoria, 1865; Spanish song-composer.

Yriarte (ē-rĭ-ăr'-tĕ), Don **Tomas de,** Teneriffe, ca. 1750—Santa Maria, near Cadiz, 1791; writer.

Ysaye (ē-sĭ'-yŭ), **Eugène,** b. Liège, July 16, 1858; prominent violinist, son and pupil of a cond. and violinist, then pupil of Liège Cons., and of

Digitized by Google

Wieniawski and Vieuxtemps; later with govt.-stipend studied in Paris; till 1881, leader in Bilse's orch., Berlin, since has made v. succ. tours throughout Europe and N. America; from 1886, head prof. of vln. Brussels Cons., and leader "Ysaye Quartet"; 1893, Chev. of the Legion of Honour; his quartet played in London 1900–01; c. 6 vln.-concertos; variations on a theme by Paganini; Poème élégiaque for vln. with orch. (or pf.), etc.

Yussupoff (yoos'-soo-pôf), Prince **Nicolai,** b. Petersburg, 1827; violinist; pupil of Vieuxtemps; writer of treatises, and c. a programme-symph. "*Gonsalvo de Cordova,*" with vln. obbligato; "*Concerto symphonique,*" for vln., etc.

Yzac (ē'-zäk). Vide ISAAC.

Z

Zabalza y Olaso (thä-bäl'-thä ē ō-lä'-sō), **Don Damaso,** Irurita, Navarre, 1833—Madrid, 1894; pianist and teacher; prof. Madrid Cons.; c. studies.

Zabel (tsä'-bĕl), **Karl,** Berlin, 1822—Brunswick, Aug. 19, 1883; cond. and composer.

Zacconi (tsäk-kō'-nē), **Ludovico,** b. Pesaro, 1540—ca. 1600; monk and important theorist.

Zachariä (tsäk-ä-rē'-ä), **Eduard,** b. Holzappeler-Hütte, Nassau, June 2, 1828; pastor at Mazsayn; inv. "Kunstpedal" (v. D.D.).

Zachau (tsäkh'-ow), (1) **Peter,** town-musician, Lübeck, composer for viola da gamba, 1693. (2) **Fr. Wm.,** Leipzig, 1663—Halle, 1712; Händel's teacher; organist and composer.

Zajič (zä'-yēch), **Florian,** b. Unhoscht, Bohemia, May 4, 1853; violinist; son of poor parents; on a stipend studied at Prague Cons.; member theatre-orch., Augsburg; 1881, leader at Mannheim and Strassburg; 1889, at Hamburg; 1891, teacher Stern Cons., Berlin; later at Klindworth-Scharwenka Cons.; has toured widely and was made chamber-virtuoso 1885 and given Russian order of Stanislas.

Zamminer (tsäm'-mē-nĕr), **Fr.,** Darmstadt, 1818 (?)—Giessen, 1856; acoustician.

Zanardini (tsä-när-dē'-nē), **Angelo,** Venice, 1820—Milan, 1893; c. opera, also writer and translator of libretti.

Zandt van (fän-tsänt), **Marie,** b. New York, Oct. 8, 1861 (daughter of (2) **Jeanie van Z.,** singer formerly in Royal and Carl Rosa Companies); pupil of Lamperti, Milan; début, Turin, 1879; sang in London, then from 1880 at Op.-Com., Paris, with great succ.; 1884, temporary loss of voice due to prostration brought on her such violent criticism that she took a leave of absence and sang with succ. at St. Petersburg, etc.; on her return, 1885, she met the same opposition and sang thereafter in England, etc.; compass *a-f'''*.

Zanettini. Vide GIANETTINI.

Zang (tsäng), **Jn. H.,** Zella St. Blasii, 1733—Mainstockheim, 1811; cantor; pianist.

Zange (tsäng'-ĕ) **(Zang'ius), Nicolaus,** d. Berlin, before 1620; conductor and composer.

Zani de Ferranti (dsä'-nē dā fĕr-rän'-tē), **Marco Aurelio,** Bologna, 1800—Pisa, 1878; guitar-virtuoso.

Zanobi. Vide GAGLIANO.

Zarate (thä-rä'-tē), **Eleodoro Ortiz de,** b. Valparaiso, Dec. 29, 1865; pupil of Collegio di San Luis there; 1885 won 1st govt. prize, and studied Milan Cons. with Saladino; won prize 1886, for opera "*Giovanna la Pazza*"; studied in Italy; 1895, prod. the first Chilian opera, the succ. "*La Fioraia de Lugano*" (Santiago, Chili, Nov. 10).

Zaremba (tsä-räm'-bä), **Nicolai Ivanovitch de,** 1824—Petersburg, 1879; teacher.

Zarembski (tsä-rĕmp'-shkĭ), **Jules de,** Shitomir, Russian Poland, 1854—

Digitized by Google

1885; pianist, pf.-prof. and composer.

Zarlino (dsär-lē'-nō), **Gioseffo** (called **Zarlinus Clodiensis**), Chioggia, March 22, 1517—Venice, Feb. 14, 1590; eminent theorist, conductor and composer; a Franciscan monk; pupil of Willaert at Venice; from 1565 cond. at San Marco, also chaplain at San Severo; his comps. are almost all lost; he was commissioned by the Republic to write mus. in celebration of Lepanto, a mass for the plague of 1577 and in welcome of Henri III., 1574, on which occasion he also c. a dram. work "*Orfeo*"; his theoretical ability is shown by the great work "*Institusioni harmoniche*" (1558).

Zarzycki (zär-zēk'-ē), **Alex,** Lemberg, Austrian Poland, 1831—Warsaw, 1895; pianist, conductor and dram. composer.

Zav(e)rtal (tsä'-vĕr-täl), Bohemian family, (1) **Josef R.,** b. Folep, Nov. 5, 1819; horn-player and leader. (2) **Wenceslas H.,** Polep, Aug. 31, 1821; clarinettist and composer. (3) **Ladislas,** b. Milan, Sept. 29, 1849; son of above; conductor; 1871 t. at Glasgow, 1881 at Woolwich; prod. operas "*Una notte a Firenze*" and "*Myrrha*," both at Prague, 1886.

Zaytz (dsä'-ēts), **Giovanni von,** b. Fiume, 1834; pupil of Lauro Rossi, Milan Cons.; since 1870 theatre-conductor and singing-teacher at the Cons. at Agram; c. the first Croatian opera "*Nicola Subic Zrinjski*" (1876), also 20 German Singspiele, masses, etc.

Zeckwer (tsĕk'-vär), **Richard,** b. Stendal, Prussia, April 30, 1850; pianist; pupil Leipzig Cons.; from 1870 organist at Philadelphia, U. S. A.; 1870 teacher Phila. mus. acad.; since 1876 director, composer.

Zeelandia (tsā-lăn'-dĭ-ä), **Henricus de,** Netherland theorist and composer ca. 1400.

Zeldenrust (tsĕl'-dĕn-roost), **Eduard,** b. Amsterdam, June 5, 1865; pianist; pupil of Robert Collin; at 13 entered Cologne Cons. under Fd. von Heller for 5 yrs.; then studied with Kwast and Gernsheim in Rotterdam; later with Marmontel, Paris Cons.; toured Europe and America.

Zelenka (zĕ-lĕn'-kä), **Jan Dismas,** Lannowicz, Bohemia, 1679—Dresden, 1745; conductor and composer.

Zelenski (zhĕ-lĕn-shkĭ), **Ladislas,** b. on the family estate Gradkowice, Galicia, July 6, 1837; pupil of Mirecki at Cracow, Krejčí at Prague, and Damcke at Paris; prof. of comp., later dir., Warsaw Cons.; c. a symph., 2 cantatas, etc. for orch.; succ. opera "*Goplana*" (Cracow, 1896), etc.

Zell, F. Vide WÄLZEL.

Zellner (tsĕl'-nĕr), (1) **Ld. Alex.,** Agram, 1823—Vienna, 1894; son and pupil of an organist; editor, professor, writer and composer. (2) **Julius,** Vienna, 1832—Würzzuschlag, Styria, 1900; c. 2 symphs., etc.

Zelter (tsĕl'-tĕr), **Karl Fr.,** Berlin, Dec. 11, 1758—May 15, 1832; son of a mason; studied with Kirnberger and Fasch, to whom he was assistant and 1800 successor as cond. of the Singakademie; 1809 he founded the "Liedertafel" from which grew the great "Deutscher Sängerbund" of 50,000 members, for which he c. famous male choruses; 1819, founder and dir. R. Inst. for church-mus.; friend of Goethe, whose songs he set; c. also oratorios, etc.

Zemlinsky (zĕm-lĭn'-shkĭ), **Alex.,** b. of Polish parents, Vienna, 1877; pupil of Fuchs, Vienna Cons.; took "Gesellschaft der Musikfreunde" prize with a symph. 1897; his opera "*Sarema*," took a 2nd prize, 1894, and was prod. with succ., Munich, 1897.

Zenger (tsĕng'-ĕr), **Max,** b. Munich, Feb. 2, 1837; pupil of Stark, and Leipzig Cons.; 1860, cond. at Ratisbon; 1869 mus.-dir. Munich ct.-opera; 1878–85, Munich Oratorio Soc., etc.; Dr. Phil. *h. c.*, 1897; c. 3 operas; succ. oratorio "*Kain*" (after

Digitized by Google

Byron, Munich, 1867), cantatas with orch., "tragic" symph., etc.

Zenta. Vide AUGUSTA HOLMES.

Zeretelev. Vide LAWROWSKAJA.

Zerr (tsĕr), **Anna,** Baden-Baden, 1822—on her estate, near Oberkirch, 1881; singer.

Zerrahn (tsĕr-răn'), **K.,** b. Malchow, Mecklenburg, July 28, 1826; distinguished conductor; studied with Fr. Weber and at Hanover and Berlin; 1848, America, as a member of Germania Orch.; 1854–95, cond. Handel and Haydn Soc., Boston; also cond. Harvard Symph. Concerts, and prof. of harm., instr. and singing, N. E. Cons.

Zeugheer (tsoikh'-hăr), **Jakob** (known as **J. Z. Hermann**), Zurich, 1805—Liverpool, 1865; violinist and conductor.

Zeuner (tsoi'-nĕr), **K. Traugott,** Dresden, 1775—Paris, 1841; pianist, teacher and composer.

Ziani (dsē-ä'-nē), (1) **P. Andrea,** Venice, ca. 1630—Vienna, 1711; organist and dram. composer. (2) **Marco A.,** Venice, 1653—Vienna, 1715; nephew of above; ct. conductor and dram. composer.

Zichy (tsē'-shē), Count **Géza,** b. Sztáva, Hungary, July 22, 1849; noted left-handed piano-virtuoso; having at 17 lost his right arm; pupil of Mayrberger, Volkmann and Liszt; holding high legal positions; also made tours for charity. 1890–94, Intendant Nat. Th. and Opera, Pesth. C. succ. operas, "*Aldr*" (Pesth, 1896); "*Meister Roland*" (Pesth, 1899, Magdeburg, 1902), cantata, etc.; pf.-pcs., for the left-hand and studies (with preface by Liszt), etc.

Zimmer (tsĭm'-mĕr), (1) **Fr. Aug.,** Herrengosserstädt, Thuringia, 1826—Zehlendorf, 1899; mus.-director and writer. (2) **Otto,** Priskorsine, Silesia, 1827—Breslau, 1896; organist and editor. (3) **Robt.,** Berlin, 1828—1857; writer and teacher.

Zimmermann (tsĭm'-mĕr-măn), (1) **Anton,** Pressburg, 1741—1781; conductor, composer and organist. (2) **Pierre Jos. Guillaume,** Paris, March 19, 1785—Oct. 29, 1853; famous pf.-teacher; pupil, later, 1816–48, prof., at Paris Cons.; c. comic opera and many pf.-pcs. (3) **Agnes,** b. Cologne, July 5, 1847; pianist; at 9 pupil of London R. A. M., winning King's Scholarship twice, and also silver medal; début, Crystal Palace, 1863; toured with great succ.; has ed. scores and c. a pf.-trio, etc.

Zingarelli (tsĭn-gä-rĕl'-lē), **Nicola A.,** Naples, April 4, 1752—Torre del Greco, near Naples, May 5, 1837; violinist, teacher and eminent composer; the succ. of his operas and the greater succ. of his grand operas throughout Europe was almost equalled by his noble and devout sacred mus.; pupil of Fenarolo and Speranza; his first opera was prod. at 16, and followed by another at 21, but he had no succ. till "*Alsinda,*" written in 7 days (La Scala, Milan, 1785); he followed this with many others, incl. his best, "*Giulietta e Romeo*" (ibid., 1796); 1792, cond. at Milan Cath.; 1794, at Loreto; 1804 at St. Peter's, Rome; 1811, imprisoned for refusal to conduct a service in honour of the King of Rome, the son of Napoleon, who took him to Paris, released him, and paid him well for a mass; 1813, dir. Naples Cons.; 1816, cond. at the cath.; he was a notable teacher; c. 31 operas, masses of all kinds in a series "*Annuale di Loreto*" for every day in the year, 80 magnificats, etc.

Zinkeisen (tsĭnk'-ī-zĕn), **Konrad L. Dietrich,** Hanover, 1779—Brunswick, 1838; violinist, conductor and composer.

Zipoli (dsē'-pō-lē), **Dom.,** organist, Jesuit Church, Rome; pub. important clavier-sonatas, treatises, etc. (1726).

Zoeller (tsĕl'-lĕr), **Carl,** Berlin, 1849—London, 1889; writer and notable composer.

Zoilo (dsō'-ē-lō), **Annibale,** conductor at Laterano, Rome, 1561–70; 1571,

Digitized by Google

singer, Papal Chapel; c. madrigals, etc.

Zöllner (tsĕl'-nĕr), (1) **K. H.**, Oels, Silesia, 1792—Wandsbeck, near Hamburg, 1836; org.-virtuoso, writer and dram. composer. (2) **K. Fr.**, Mittelhausen, Thuringia, March 17, 1800—Leipzig, Sept. 25, 1860; famous composer of male choruses; pupil of Schicht, Thomasschule, Leipzig; vocal-teacher there, founded a Liedertafeln "Zöllner-verein," other socs. of similar nature, organised 1859 to form a "Z-band." (3) **H.**, b. Leipzig, July 4, 1854; son of above; pupil Leipzig Cons.; 1878, mus.-dir. Dorpat Univ.; 1885, Cologne Cons. and conductor various vocal socs.; 1889, toured Italy with a male chorus; from 1840, cond. New York "Deutscher Liederkranz"; 1898, mus.-dir. Leipzig University and cond. "Paulinerchor"; c. 4 operas, 3 choral works with orch., cantata "*Die neue Welt*" (won international prize, Cleveland, Ohio, 1892), a symph., oratorio, male choruses, etc. (4) **Andreas**, Arnstadt, 1804—Meiningen, 1862; mus.-dir. and comp.

Zopff (tsôpf), **Hermann**, Glogau, 1826—Leipzig, 1883; editor, writer and dram. composer.

Zschiesche (tshē'-shĕ), **Aug.**, Berlin, 1800—1876; dram. bass.

Zschocher (tshôkh'-ĕr), **Jn.**, Leipzig, 1821—1897; pianist.

Zuccalmaglio (dsook-käl-mäl'-yō), **Anton Wm. Florentin von**, Waldrol, 1803—Nachrodt, Westphalia, 1869; contributor to Schumann's periodicals.

Zumpe (tsoom'-pĕ), **Hermann**, b. Taubenheim, Upper Lusatia, April 9, 1850; grad. Seminary at Bautzen; taught a year at Weigsdorf; from 1871 at Leipzig; also studied with Tottmann; 1873–76, at Bayreuth, as copyist and asst. to Wagner; thereafter th. cond. various cities; 1891, ct.-cond. at Stuttgart; 1895, ct.-cond. Munich; later at Schwerin 1901, Meiningen; c. 2 operas; v. succ. operettas "*Farinelli*" (Vienna 1886), "*Karin*" (Hamburg, 1888), and "*Polnische Wirthschaft*" (Berlin, 1891); overture "*Wallenstein's Tod*," etc.

Zumsteeg (tsoom'-shtākh), (1) **Jn. Rudolf**, Sachsenflur, Odenwald, 1760—Stuttgart, 1802; 'cellist and ct.-conductor; c. operas and important "durch-komponirten" ballads, before Löwe (q.v.). His daughter (2) **Emilie**, Stuttgart, 1797—1857, was a pop. song-composer.

Zur Mühlen (tsoor-mü'-lĕn), **Raimund von**, b. on his father's estate, Livonia, Nov. 10, 1854; concert-tenor; studied at Hochschule, Berlin, with Stockhausen at Frankfort, and Bussine at Paris.

Zur Nieden (tsoor nē'-dĕn), **Albrecht**, Emmerich-on-Rhine, 1819—Duisburg, 1872; mus.-director, conductor and composer.

Zvonař (tsvō'-nărzh), **Jos. Ld.**, Kublov, near Prague, 1824—Prague, 1865; teacher, theorist and dram. composer.

Zweers (tsvārs), **Benhard**, b. Amsterdam, and lived there as composer of 4 symphs., sonatas, etc.; studied with Jadassohn.

Zwintscher (tsvĭnt'-shĕr), (1) **Bruno**, b. Ziegenhain, Saxony, May 15, 1838; pianist; pupil of Julius Otto, then of Leipzig Cons.; 1875–98, teacher there; writer. (2) **Rudolf**, pianist in London.

Digitized by Google

Supplementary Necrology

NAME.	PLACE AND DATE OF BIRTH.	PLACE AND DATE OF DEATH.
Arditi, Luigi	Piedmont, Italy, 1822.	Brighton, England, May 1, 1903.
Bargheer, K. Louis	Bückeberg, 1833	Hamburg, 1902.
Batta, Alexander	Maastricht, 1815	Versailles, Oct. 8, 1902.
Bernard, Émile	Marseilles, 1843	Paris, 1902.
Bibl, Rudolf	Vienna, 1832	Vienna, 1902.
Bilse, Benjamin	Liegnitz, 1816	Berlin, January 13, 1903.
Blume, Alfred	Wiesbaden, 1837	Berlin, Jan., 1903.
Brambach, Joseph Kaspar	Bonn, 1833	Bonn, 1902.
Chevillard, Camille	Paris, 1859	Paris, 1903.
Choudens, Antony	Paris, 1849	Paris, 1902.
Chrysander, Friedrich	Lübtheen, 1826	Bergdorf, Sept. 3, 1902.
Clément, Jean Baptiste	Boulogne-s.-M	Paris, 1903.
Cutler, Henry, Dr.	———	Swampscott, Dec. 5, 1902.
Fritzsch, Ernst W.	Lützen, 1840	Leipzig, Aug., 1902.
Groenevelt, Theodore	Germany, 1821	Glen Cove, U. S. A., 1902.
Hahn, Henry	Bavaria, 1837	Philadelphia, 1903.
Heidkamp, Peter	1864?	Bonn, 1902.
Hill, Wilhelm	Fulda, 1838	Hamburg, 1902.
Holmès, Augusta	Paris, 1847	Paris, 1903.
Jacobsohn, Simon E.	Mitau, 1839	Chicago, 1902.
Jaeger, Ferdinand	1839	Vienna, 1902.
Kitziger, Frederick E.	Saxony, 1850	New Orleans, Feb. 3, 1903
Klughardt, August	Köthen, 1847	Dessau, 1902.
Lutz, Meyer	Mannerstadt, 1829	London, 1903.
Parry, Joseph	Merthyr Tydvil, Wales, 1841	London, 1903.
Paul, William	England, 1868?	St. Louis, Feb. 5, 1903.
Planquette, Jean-Robert	Paris, 1850	Paris, 1903.
Rampazzini, Giovanni	Milan, 1835	Milan, 1902.
Reinhart, Charles W.	1860	Philadelphia, 1903.
Van Bruyck, Carl Debois	1828	Waidenhofen, 1902.
Vörös, Jancsi	1834	Raab, 1902.

REESE LIBRARY OF THE UNIVERSITY OF CALIFORNIA

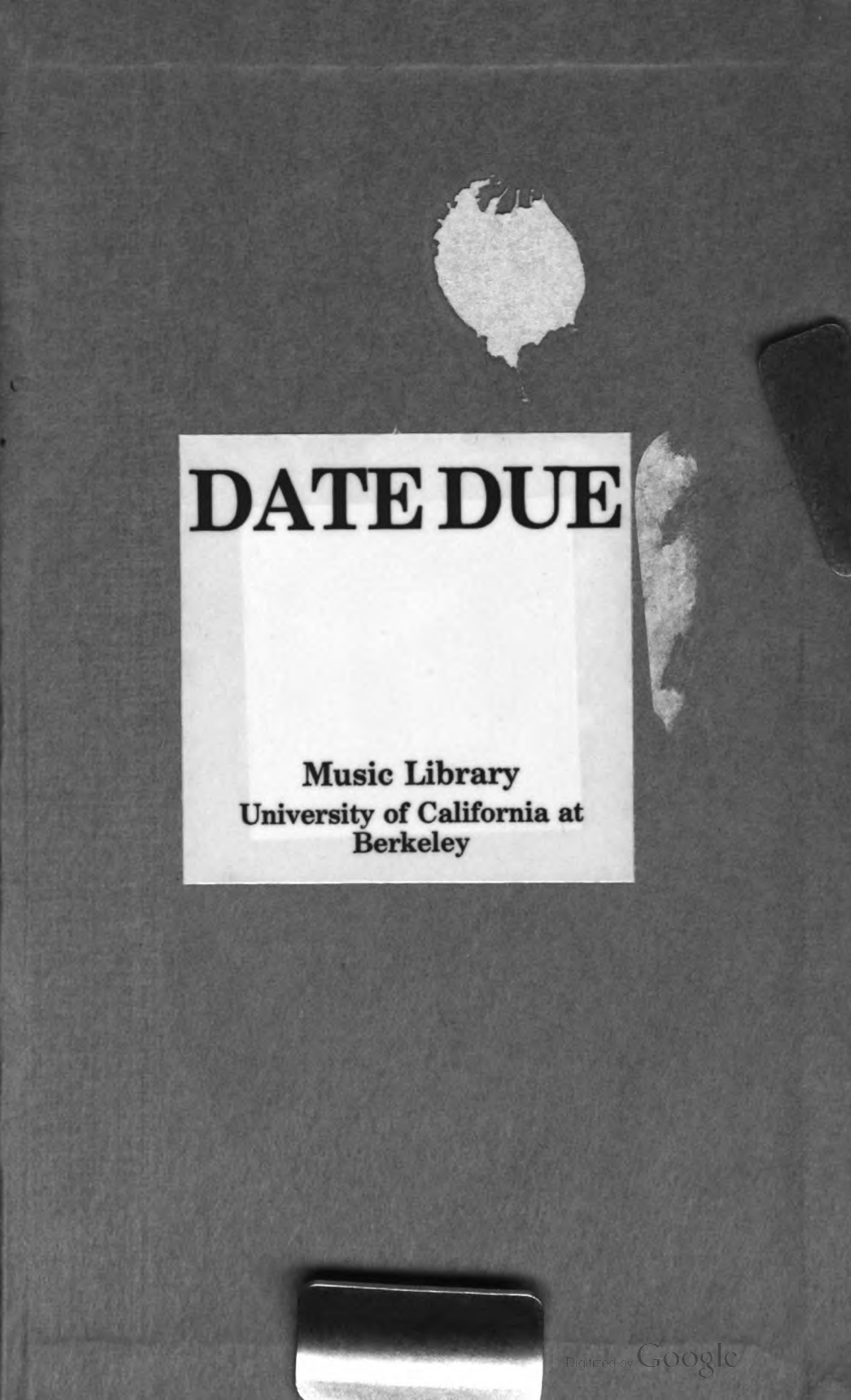
Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google

Digitized by Google


DATE DUE

Music Library
University of California at
Berkeley

Digitized by Google